TRANSACTIONS

THE GROLIER CLUB

PART III

F366

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TRANSACTIONS

OF

THE GROLIER CLUB

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The Club House.

TRANSACTIONS

OF

THE GROLIER CLUB
OF THE CITY OF NEW YORK

FROM FEBRUARY EIGHTEEN HUNDRED
AND NINETY-FOUR TO JULY
EIGHTEEN HUNDRED
AND NINETY-NINE

PART III

NEW YORK
THE GROLIER CLUB
TWENTY-NINE EAST THIRTY-SECOND STREET
M DCCC XCIX

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By The Grolier Club

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INTRODUCTION

Robert Hoe

I
INTRODUCTION

BEFORE entering upon a review of the work of The Grolier Club for the past five years it is perhaps well to remark that the genial editor of Part II was not to be taken seriously when he promised in the name of the Council "that beginning with our tenth anniversary, the 'Transactions' shall thereafter be issued every ten years, with neatness and dispatch." To be sure a decade had elapsed between the founding of the Club and the publication of Part II, during which time its policy had been gradually evolved, the Club-

house established, and the finances placed on a firm foundation. All this is well recorded in Part II. But with the tenth anniversary the Club had reached its maturity, and had drawn to its membership most of those kindred spirits in whom existed that love of books and bookish themes that made The Grolier Club naturally attractive to them. It is not surprising, therefore, that in the five years that have elapsed material has been found for another volume of "Transactions," which we now have the honor of placing before the members. The progress that has marked this period of the Club's history can be exhibited in no more striking way than by a brief comparison of the financial condition at the beginning of 1894 and of 1899:

		1894	1899		
Assets - - - -		$82,290.87	$96,438.15	Increase,	$14,147.28
Less Debt:					
1st mtg.,	$9,000				
2nd "	21,500	30,500.00	5,000.00	Decrease,	25,500.00
Net assets - -		$51,790.87	$91,438.15	Increase,	$39,647.28
Value of Library		12,427.15	23,992.95	Increase,	11,565.80

In 1894 there was still unpaid $9,000 of the real estate mortgage which originally amounted to $22,500, while all of the bonds secured by second mortgage and held by

Wm. L. Audiem

members were outstanding and unpaid. In 1899 the whole of the real estate mortgage had been paid and discharged of record, and the bonds in the hands of members reduced to $5,000, and this amount has been further reduced at the present writing to $500, which our Treasurer will pay before the end of the current year. The Club will then be absolutely free from all debt and with property, conservatively valued, worth nearly $100,000.

The condition and value of the Library is another indication of the phenomenal prosperity of the Club. The record on December 31, 1893, was 2,810 bound volumes, valued at $12,427.15. On December 31, 1898, the Librarian reported 5,282 bound volumes, valued at $23,992.95, showing that in the five years the Library had nearly doubled in the number of volumes as well as in value. We fear that it is not generally known how rich our Library is in all works bearing on the objects of the Club. In Bibliography, History of Printing, History of Libraries, Lives of Printers, and in many other special departments the progress made has been simply astonishing. Already the Librarian is confronted by the serious problem of where to suitably place the constant accessions. When the present Club-house was built the room

set apart for the Library was considered ample for all future time. Most of us remember that the books placed on the shelves scarcely occupied one-third of the space in the cases, and we wondered how many years would elapse before the rows of empty shelves would be filled. But not only were the new cases which were placed in the Library soon filled, but additional shelving had to be provided in the Council room, and both rooms and a portion of the hall are now fairly overflowing with valuable books. It may be that our Library is not yet the best in America in all the special departments that are naturally of interest to us as book-lovers and collectors, but it is our object to make it so. The great weight of debt having been removed, it seems very desirable that more of our surplus funds should now be devoted to this special object.

The increase in the size of the Library, and the necessity of having some one in constant charge, has led the Council to engage an expert bibliographer as assistant to the Librarian, who will be in daily attendance and ready at all times to assist those who are seeking special bibliographical information, as well as to answer any letters that may be addressed to him by those who cannot find time to personally consult the authorities. This new and important feature of the Club's usefulness will make our

Library of greater practical benefit than ever before, and it is hoped will be generally appreciated by the members.

The Club has given, since 1894, thirty-five exhibitions and issued thirteen hand-book catalogues. Perhaps the most important, as it was certainly the most popular, was the "Exhibition of Etchings, Dry-points and Engravings of Albert Dürer," held from January 29 to March 13, 1897. The special exhibitions that have been made from time to time to commemorate some particular author, as that of October, 1895, "Commemorative of the Centennial of the birth of Keats," have excited much interest, and will be followed by others of like character. Particular mention must be made of the Exhibition of "A Collection of Plans and Views of New York City from the year 1651 to 1860," which marked the advent of "Greater New York."

It is a serious question whether too many of our exhibitions have not been open to the public. While it is no doubt advisable to have special exhibits to interest those who attend the monthly meetings, would not the importance of our exhibitions be enhanced if we admitted the public to not more than two or three in each year, and by devoting more time for selection and preparation, make each public exhibition an event of the first rank?

Ladies' Day has increased in importance with each

year, and the addresses delivered on some topic connected with the exhibition have afforded much pleasure to our fair guests. These addresses, either in full or in abstract, will be found in the present volume, and add not a little to its value. To a large number of the members of The Grolier Club they will be new, and their publication in this volume will give them a deservedly wider circulation.

Mr. De Vinne's valuable article "On Recent Styles of Type" is sure to engage the attention of every reader of this volume and will no doubt provoke controversy by its fearless criticism of some of the modern fads in type-founding.

The publications of the Club for the five years are twelve in number, and consist of six Catalogues, Part II of the "Transactions," three works on literary subjects, one medallion Portrait, and one etched Portrait. Three of the Catalogues are in fact revised large-paper copies of the exhibition handbooks. They were issued at a low price in answer to a general request and must not be ranked with the more important publications. The "Description of the Early Printed Books owned by The Grolier Club," however, is much more than a catalogue, and contains many interesting facts concerning the early printers, and is illustrated by a large number of facsimiles taken

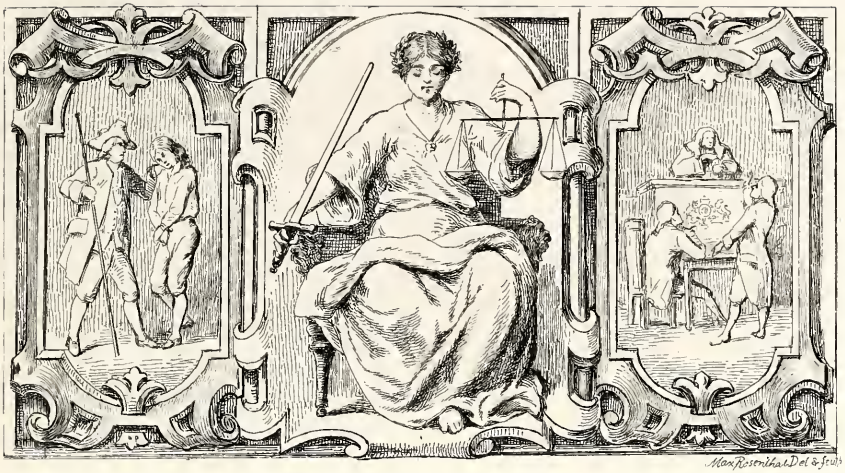
from the Bruce Collection. It is a valuable and interesting contribution to the history of printing. "A Chronological Catalogue of the Engravings, Dry-Points and Etchings of Albert Dürer," by Mr. Koehler, is worthy of all praise, and is already accepted as an authority by collectors of the works of this great master. It is a publication that will always reflect honor on the Club. The history of the Chiswick Press is entertainingly narrated by Mr. Warren in "The Charles Whittinghams Printers" —a bookish subject and decidedly in the line of what many feel should be the character of our publications. Professor Norton has given us a further glimpse of Carlyle's early studies in the "Two Note Books of Thomas Carlyle," which has been welcomed by the admirers of that rugged philosopher. The Lowell Medallion forms a fitting companion to the Hawthorne issued in 1892 and all of us are glad to have Lefort's etching of the great American printer and philosopher, Benjamin Franklin.

The ideal number of copies to be published of any Grolier book would be one only for each subscribing member. As a matter of fact, however, to none of our books have individual subscriptions exceeding three hundred ever been received. For the purpose of reducing the cost per volume as well as for other reasons which

have seemed good to the Council the number of copies has invariably exceeded the number of single subscriptions. In order to promptly dispose of the edition the privilege of subscriptions for second copies has been allowed, with the resulting evil of speculation, and the appearance of our books in the public shops almost immediately after publication. By restricting the number published to one for each subscriber it would seem that these unpleasant features could be avoided. Is it not time to make the trial ?

REPORTS

The Library



II

THE LIBRARY

THE Library of The Grolier Club now forms one of its most valuable and attractive features. From barely 300 volumes in 1888, and 2,810 in 1893, it now has 5,282 bound volumes on its shelves, systematically arranged and catalogued.

When it is understood that this remarkable increase has been mainly of books on subjects in which the Club is specially interested, the value and completeness of its present collection will be readily perceived. The Library now possesses nearly every important authority on typography, bibliography, bookbinding and bookplates.

In 1894 an important addition was made to the department of early printed books—Mr. David Wolfe Bruce presented to the Club his valuable collection of Incunabula, numbering over 100 volumes, and

containing specimens of the work of Schoeffer, Mentelin, Eggestein, Zell, Veldener, Koelhoff, Quentell, Gunther, Zainer, Sorg, Sensenschmidt, Keffer, Koberger, Ruppel, Froben, Jenson, Ratdolt, Aldus, Pigouchet, Wynken de Worde, and many other printers of less importance.

A number of the early printed books in The Grolier Club contain interesting references to the invention and art of printing. Translations of many of these passages were made specially for the Club by Mr. Nelson G. McCrea and printed in the "Description of the Early Printed Books," published in 1895. A complete list of these books is given below.

Thomas Aquinas.—Opus Quarti Scripti. Mainz: Peter Schoeffer. 1469.

The colophon describes printing as "the formation of letters without the stroke of a pen."

De Lignamine.—Chronica Summorum Pontificum. Rome: 1474.

This work contains one of the earliest allusions in print to Gutenberg. On leaf 120, under date of the pontificate of Pius II (about 1459), is the following:

"James, surnamed Gutenberg, a native of Strassburg, and a certain other whose name was Fust, having attained skill in making impressions of letters upon parchment by means of metal types, become known at Mainz, a city of Germany, as printers each of three hundred leaves a day."

Rolewinck.—Chronica seu Fasciculus Temporum. Venice: Ratdolt, 1480. On leaf 64, under year 1457, is the following:

"Workmen are rapidly becoming intelligent beyond their wont, and printers of books are multiplying in the world."

Rolewinck.—Fasciculus Temporum. Rougemont. 1481. With additions by Henri Wirtzburg de Vach. On leaf 95, verso, is this statement:

"The truly ingenious art of printing books—an art unheard of in all previous ages—is in these days discovered at Mainz. This is the art of arts, the science of sciences. For

The Library—Reed Room

through the swift work of the printing-press an inestimable store of wisdom and knowledge, which all men instinctively crave, brought suddenly, as it were, out of the utter darkness of its hiding-place, equally enriches and enlightens this our world, now fallen on evil days. For the unlimited power of books, which formerly at Athens or at Paris and other universities, or in monastic libraries, was appreciated only by the very few possessed of studious tastes, is through this art everywhere made known, in every tribe, people, nation, and tongue."

EUSEBIUS.—Chronicon. Venice: Ratdolt, 1483. On leaf 151, verso, under the year 1457, Gutenberg is mentioned as the inventor of printing.

BERGOMENSIS.—Supplementum Chronicarum. Venice: 1492. On leaf 244, verso, under the year 1458, Gutenberg is mentioned as the inventor of printing.

SCHEDEL.—Nuremberg Chronicle. Nuremberg: Koberger, 1493. On leaf 252, verso, is the statement that printing was invented at Mainz in the year 1440, and then spread quickly throughout all countries of the world.

WIMPFELING.—Oratio Querulosa. Augsburg: Froschauer, c. 1496. On leaf 3 is the statement that:

"Chalcography, i. e., the art of printing, was invented at Mainz in our times."

COLOGNE CHRONICLE.—Cologne: John Koelhoff, 1499. On leaves 311 and 312 is a long and interesting account of the origin of printing:

"This highly valuable art was discovered first of all in Germany, at Mainz on the Rhine. . . . And it took place about the year of our Lord 1440. . . . But the first inventor of printing was a citizen of Mainz, born at Strassburg, and named Junker Johann Gutenberg. . . . The origin and progress of the art were told me verbally by the honorable Master Ulrich Zell."

TRITHEMIUS.—Compendium. . . . Sive Historiarum de Origine Regumet Gentis Francorum. Mainz: John Schoeffer, 1515. On the last page is an interesting account of the invention of printing, ascribing it to Fust and Schoeffer:

"It was in the year of the birth of our Lord 1450. . . . that Fust at length began by his own unaided genius to devise and experiment upon a method of printing. This, with

the help of divine grace, he perfected and applied to practical purposes in the year 1452. This result, however, was not attained without the aid and the many indispensable improvements of Peter Schoeffer."

TRITHEMIUS.—Annales Hiraugiensis, 1690, 2 volumes. On page 421, volume I, under the year 1451, the invention of printing is ascribed to Gutenberg. The Chronicle was written in 1514.

LIVY.—Duobus Libris Auctus Cum L Flori epitome. Mainz: John Schoeffer, 1518. Contains a preface by Erasmus attributing the invention of typography to Fust:

"If in times past they deserved no common praise who furnished Origen and Jerome with scribes and parchment, what meed of praise is due to the printing establishments. . . . And of this praise the largest part is due to the inventors of this art, almost divine, as I may call it, of whom the first . . . is said to have been John Fust, the grandfather of him to whom we owe this edition of Livy."

In the privilege of printing this book, granted John Schoeffer by the Emperor Maximilian, the invention of printing is credited to Fust:

"We have been informed and advised by the testimony of credible witnesses that the ingenious invention of chalcography originated with your grandfather."

POLYDORE VIRGIL.—Liber Adagiorum Eiusdem de Inventoribus Rerum. Basle: Froben, 1524.

In Book II, chapter 7 (De inventoribus rerum), Gutenberg is mentioned as the inventor of printing. This is a correction of the statement in the first edition of 1499 that the inventor was "A German, a certain Peter."

The passage reads in part as follows:

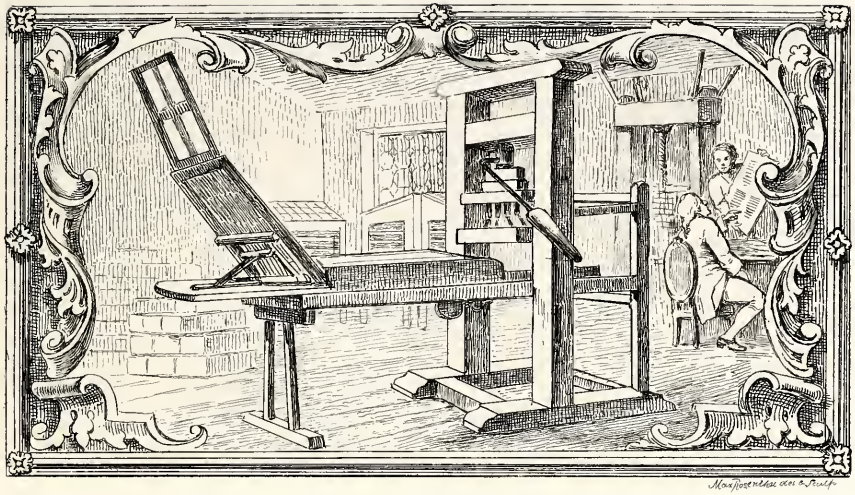
"The maker, therefore, of so important a discovery should not be robbed of his rightful praise. . . . It was, then, John Gutenberg, by birth a German, a man of knightly estate, . . . who, first of all men, in a town of Germany called Mainz, devised this art of making impressions of letters; . . . the same inventor, as report has it, by search no less persistent discovered a new kind of ink which printers now use so much."

LIVY.—Romische Historie. Mainz: Ivo Schoeffer, 1551.

In the dedication to the Emperor Maximilian the invention of printing is conceded to Gutenberg:

> "In that city [Mainz] the wonderful art of printing was first invented by the ingenious John Gutenberg in the year of our Lord 1450, and afterward in the same Mainz by the industry, money, and labor of John Fust and Peter Schoeffer, practically applied and permanently established."

In view of the present importance of the Library, with its 5,282 volumes, it has been deemed desirable to employ an assistant to the Librarian who could be in constant attendance and ready to assist those who might wish to make use of its collections. A competent person has been secured, and the value of the Library is thereby greatly increased.



III

ON RECENT STYLES OF TYPE

AFTER four hundred years of practice in the making of books critics of typography decide that printing is not improving but retrograding. "The first book is better than the last," writes Mr. Smalley, and this statement is commended by many collectors. Mr. William Morris is reported as saying, in 1890, that a well-printed book has not been made since 1550. Modern ink, paper, type, binding, presswork, engraving, and modern processes of printing are each and all condemned. Although the amateurs admit that the book as now made fairly fills the great purpose of the book, in being cheap enough and common enough, and that it conveys instruc-

[As the question of forms of type enters so largely into the art of bookmaking, and as the Club is about to publish a volume in a new face of type, designed under the supervision of its esteemed member Mr. Theodore L. De Vinne, the Committee on Publications takes this opportunity to include in the present volume his communication upon the subject of old and new printing types, feeling sure that it will be of interest to all the members.]

tion or pleasure to more readers than the old book did, they maintain that it fails in two essentials: it is not properly made and it is inartistic. Its lack of art is most noticeable in the degradation of modern types.

This is a safe point for attack. The types that have been in fashion during this century may be praised for regularity, but not for legibility. They never were made more faultless in proportion, or with a higher mechanical finish, but never were they weaker or more indistinct. For this falling off from the sturdy masculine standards of type made in the fifteenth century, modern methods of engraving are largely to blame. When Bewick and his disciples demonstrated that lines could be cut on wood almost as sharp and fine as lines of copper-plate, type-founders were constrained to unwise emulation. When half-tone engravings in close imitation of photography supplanted engravings on wood, there followed an increased demand from printers and publishers for still greater delicacy in types. Types were made subservient to illustrations, and letters had to be too gray and feeble when the photo-engravings in the text fairly simulated the haziness of a cheap mezzotint.

Protests against the increasing effeminacy of typography were made before the time of William Morris, but no one spoke against it more authoritatively. He did more: he had made a new type to exemplify his notions of what a readable type should be. It is here shown in the colophon of an early book of the Kelmscott Press. Although based upon the form of the roman type made by Nicolas Jenson in 1470, this Golden type shows deviations from the model. It is on a smaller body, but it is of bolder face. The round letters, like m, n, o, are not in the centre as to height. Ascending letters, like d, b, f, are longer than the descending letters, like y and p, and both are projected flush to the edge of the body, so that they occasionally meet in contiguous lines. The white space between the lines of the Golden is relatively narrower than that of the old Jenson. These may seem

slight deviations, but they are enough to change the general effect. The old Jenson type is the manuscript roman letter; the Golden type of Morris is really an antique lapidary character.

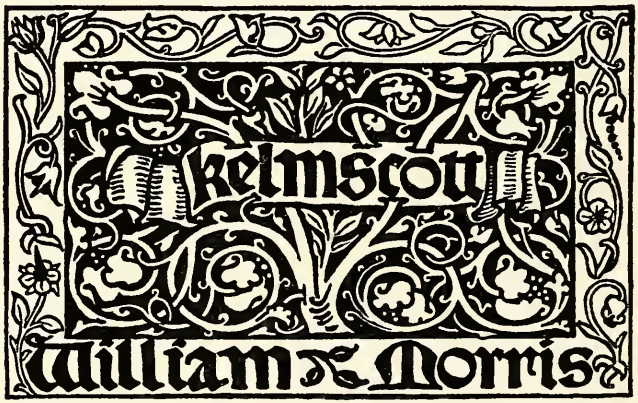
The types of this edition of Pliny—the only roman types Jenson made—are on a larger body (about 18-point) than the Golden type (14-point) of Morris, yet the Jenson type is of a smaller and lighter face. Jenson gives more white space between the lines, and it is this greater relief of white space that contributes to its greater legibility. It should also be noted that while the character V serves for U in capital letters, u serves for u and v in the smaller letters.

The new type was received with astonishment. It was a flat reversal of the theory and practice of all type-founders. Lovers of old books welcomed it as the dawn of a new day of readable printing. Readers not bookishly inclined denounced it as an affectation. Publishers had doubts as to its general usefulness: they said it would be serviceable for reprints of old books, but it was too bold and black for ordinary books or magazines. In this judgment the general reader concurs. The Golden type, or Jenson type, as the American copy is called, finds its greatest admirers among advertisers and pamphleteers who strive to attract attention by the oddity of the letter.

Morris was not entirely content with his Golden type. He confessed to a strong dislike of classic art, and to a preference for Teutonic forms. His tastes were medieval: his ideal of good form in letters was the general appearance of the Gothic manuscript of the fourteenth and the German printed book of the fifteenth century. To him there was an indefinable charm in the density and gloominess of their pages. Yet he could not find a style in any German book that could be wisely copied. The type of the Bible of Forty-two lines was too thin and too spiky; that of the Theuerdanck was too florid and too wasteful of space; that of the Flemish style of Colard Mansion (as used by Caxton) was too fantastic. The mongrel types (partly Roman,

partly Gothic) of Mentelin and other German printers were finally selected as the basis for the composite letter that Morris gave to the reading world under the name of the Troy type.

HERE endeth Poems by the Way, written by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex; and finished on the 24th day of September of the year 1891.
Sold by Reeves & Turner, 196, Strand, London.



THE GOLDEN TYPE

Warned by his previous disappointment Morris put the new Troy type on the larger body of 18-point, which gave the space needed for the coveted breadth and blackness of line. The Chaucer type occasionally used is the same face on the smaller body of 12-point. In

these Troy and Chaucer types the books of the Kelmscott Press were printed, and they were received with even greater satisfaction by all who had admired the Golden type. After three hundred years of neglect, the old Gothic model seemed restored to favor, for the work

VM IN AFRICAM VENISSEM A MAN/
lio conſule ad quartam legionem tribunus (ut
ſcitis) militum: nihil mihi fuit potius: q̃ ut Maſ/
ſiniſſam conuenirem regem familiæ noſtræ iuſ/
tis de cauſis amiciſſimum. Ad quem ut ueni:
complexus me ſenex collachrymauit aliquãto.
Poſt ſuſpexit ad cælũ: & grates inquit tibi ſũme
ſol ago: uobiſq; reliquis cælites: q; ante q̃ ex hac
meo regno & in his tectis Pub. Cornelium Sci/
nine ipſe recreor: ita nũq̃ ex animo meo diſceſ/
ſtiſſimi uiri memoria. Deinde ego illũ de regno
ou. percũtatus eſt. Multiſq; uerbis ultro citroq;
tus eſt dies. Poſt autem regio apparatu accepti

FACSIMILE OF THE TYPES OF JENSON'S PLINY, 1472

had been done with an honesty of workmanship, and an attention to details never surpassed by any early German printer. The charm of the type, enhanced as it was by appropriate initials, by bits of border and occasional lines in red ink, was even more largely aided by its admirable fitness for the books on which it was used. Nearly all were me-

dieval in origin or in subject, and the Troy type gave the subject matter an expression that could not be given by any other type. Never before were the "Historyes of Troye" so pleasingly presented.

Few readers properly consider the importance of suitable type for subject matter. This Troy type has been cleverly copied and repro-

¶THE TROY TYPE of the Kelmscott Press was designed by William Morris and cut by Emery Walker on the body of great-primer. It was first used in printing the book "The Recuyell of the Historyes of Troye," dated 14th October, 1892.

THE TROY TYPE

duced by other printers in many sizes, but it has never been printed in other books with the attractiveness given to it by the Kelmscott Press. Publishers say of every imitation, it is too black, it needs red ink, appropriate engraving and hand-made paper and press-work to enliven its dismal gloominess. The average reader says it is distinctly unpleasing in form, hard to read, and fit only for large pages and medieval reprints.

The Troy and Golden types are now well known, but there are no indications that they will supplant the prevailing fashion of roman letter. The Golden type has been a model for some imitations, but

THE FIRST ROMAN TYPES
about four lines to the inch, were
made at Subiaco, near Rome, in
the year 1465 by the German printers Sweynheim and
Pannartz. It was not a pleasing character for the let-
ters were rudely cut with thick lines, condensed as to
shape, and were too closely fitted. In its lower case
it resembled the gothic more than the roman style. In
1467 the same printers made at Rome a new roman,
broader as to shape, and with types not so closely fitted,
but it was not acceptable to Italian readers. In 1469 John
and Windelin of Speyer made a much lighter and rounder
style of roman, but the types were too widely fitted. The
true standard of form and proportion, of fitting and lin-
ing, was shown for the first time by Nicolas Jenson in
1470, and was readily accepted by Ratdolt and Renner of
the same city, and the type-founders of all countries.

THE FIFTEENTH CENTURY TYPE

most of them are of lighter face. The Troy type has not been accepted by any reformer of type as a model or point of departure. It is a general belief that either style is too black and too antiquated for the modern book.

This belief has not prevented an American lover of quaintness from

trying to introduce a still ruder style, in the hope that it might be accepted as a fair copy of the first typographic form of roman.

The Fifteenth Century style here shown is apparently modelled on the type in a small two-columned quarto, printed at Venice in 1475 by Windelin of Speyer. In 1471 John of Speyer and his brother Windelin printed a superb edition of Livy in two volumes folio upon a large roman type of merit cast on an 18-point body. This big book met the usual fate of big books: it cost too much and was too slow of sale. When John died, Windelin adopted the prevailing method of printing smaller and cheaper books in small Gothic types of condensed form. This was another mistake, for his black and pointed types did not please Italian tastes. Then Windelin had made for him a new roman letter on the smaller body of 12-point, but the work was done by an inexpert. Some characters were compressed to indistinctness; all were of bad proportion, and many were cast out of line. The text of the composed type swarmed with abbreviations, made with intent to get the greatest amount of reading in the smallest space. So treated it was one of the most unreadable books of the century, and it must have been so regarded by the bookbuyers of that time, for the writer has never seen this type in any other book.

This modernized Fifteenth Century is a great improvement on the typefounding of the original, but the larger sizes show the rugged character of the style to best advantage. The smaller sizes are not so easily read. It has been used for catalogues and for reprints in a studiously imitated old style, but it is not accepted by any publisher as a good type for new books. It is most used by advertisers who wish to convey the impression that this face is a fair exhibit of the rudest and earliest form of roman types. This is an error, for it did not precede but followed the better forms of the elder Speyer and of Jenson and Renner.

It should be noted that the new types most admired are of larger

sizes than those now selected for modern books. Much of their attraction depends on this largeness. Imitations on smaller bodies are always a disappointment, for their peculiarities become less pleasing with every decrease in size.

Although the new styles have been put aside as impossible for the ordinary book the lovers of quaintness are not satisfied. They dislike the monotony of roman, italic and black letter. They ask for a new style, or at least a modification of the present form of roman that will give picturesqueness to print and yet increase its legibility.

These also are old imaginings. A new style is impossible: one might as well try to invent a new order of architecture, or a new way of writing music. Nor is the desire for picturesqueness approved by the multitude. Readers of English are accustomed to the present form of roman character, and resist every attempt at improvement even in trifles where improvement is really needed.

Unsuccessful as they are, the Golden and Troy types have produced the erroneous belief that a greater legibility is best attained by a greater blackness. It is an old error. The reading world had a surfeit of black-faced roman type in the sixteenth century, and again in the early part of the nineteenth century when the Thorne face and the Didot face were in fashion. They were followed by light faces showing that the pendulum of fashion swung to the other extreme in the direction of thin stems and unduly protracted hair-lines that were almost invisible. It is not so much the thinness of the thick stroke as it is the feebleness of the hair-line that makes modern roman types gray and indistinct. To this hindrance may be added the frequent unwise heightening of the round or small letters, like a, e, o, n, which occupy too much of the body and leave no proper relief of white space between lines of composed type.

What types need for their distinctness is the instant visibility of the strokes in every type and a proper relief of contrasting white space

not only within but without the type. A title-page entirely in thin roman capitals is always readable because nearly every line has a generous relief of white space. If the blanks between lines are removed, and the types are huddled together the title so altered becomes as un-

FRANZ RENNER, of Hailbrun, Germany, was the sixth printer of Venice, in which city he practised his art with success between the years 1470 and 1494. In John and Windelin de Speyer and in Nicolas Jenson, who had preceded him, he found rivals of great ability, who were trying to please Italian readers with new faces. Franz Renner was moved to emulation. The model of roman which he selected had marked grace of form, but it was of much lighter face than the types of his predecessors. This preference of the first Italian printers for large roman characters proved a mistake.

THE RENNER TYPE

pleasing as a squeezed newspaper advertisement. Print needs the relief of a proper quantity of contrasting white for its background quite as much as figures on a canvas need proper relief.

The proper amount of blackness for the types and of white relief on the paper will always be an unsettled question. There can be no

fixed formula. Types are unsystematically made, and properly so, for different uses. We approve of blackness and compactness in a newspaper advertisement, and of lightness and generous relief of white space in a book intended to be sumptuous; but preference is always given to print that has proper relief, for which Ruskin gives this good reason: "The eye is not in the least offended by quantity of white, but is, or should be, greatly saddened and offended by quantity of black."

In this belief your Committee on Publications present a new face of roman letter which they propose to use for the printing of a forthcoming book on an Italian subject. It is a fair copy of the general effect, but not a servile imitation, of a type made at Venice in 1472 by Franz Renner. It differs from prevailing forms of old style in a slightly increased thickness given to the hair-line, and in the widening of letters like a and s that were usually pinched. Every stroke in every letter is thick enough to be visible at first glance. It is the instant visibility of the hair-line more than the thickening of the thick stroke that produces the desired effect of greater legibility. The round letters are in the centre of the body, and ascenders and descenders are of unusual length, a treatment which increases the relief of white space between the lines. Openness and clearness are also aided by giving more white within letters like a, e, d, s. A few of the Gothic mannerisms of fifteenth century printers, as in h, v, have been retained, for they do not interfere with perspicuity, and do aid in producing the generally desired appearance of medieval quaintness. It is confidently submitted to the Club as a more restful and readable type than recent novelties of similar size and of greater blackness.

IV

LIST OF PUBLICATIONS, 1894–1899

XX

A Classified List of Early American Bookplates, with a Brief Description of the Principal Styles, and a Note as to the Prominent Engravers. By Charles Dexter Allen. To Accompany an Exhibition at The Grolier Club, October, 1894.

Medium broad octavo, leaf untrimmed, 6¼ x 9 inches, pp. 88. Printed on Italian hand-made paper with Club device as watermark, gray paper wrapper. 22 photo-engraved, and one copper-plate illustrations, with appropriate descriptions and references.

The edition consisted of 350 copies on paper and 3 copies on vellum.

The subscription price was $1.50. Two vellum copies were sold by auction at the annual meeting, January 24, 1895, for $50.00 and $47.50. The third is in the Club library.

XXI

Transactions of The Grolier Club of the City of New York from July, 1885, to February, 1894. Part Two. New York: The Grolier Club, 29 East Thirty-second Street. 1894.

Crown quarto, leaf untrimmed, 7 x 9½ inches, pp. 156. Printed on American hand-made paper, bound in flexible boards, cream-colored wrapper, gilt back and side title.

Contains addresses of the presidents and others, Reports on Library, Finances, Exhibitions, Publications, the Club-house, etc., with many illustrations; contributions from Professor Andrew F. West, Messrs. Russell Sturgis, William C. Prime, Frederick Keppel, and Professor William I. Knapp's remarks on and transcript of The Earliest Royal Decree on Printing; with an Appendix giving names of members and officers and the Certificate of Incorporation.

The edition consisted of 750 copies.

The subscription price was $4.00.

XXII

The Catalogue of Books from the Libraries or Collections of Celebrated Bibliophiles and Illustrious Persons of the Past with Arms or Devices on the Bindings. Exhibited at The Grolier Club in the Month of January, 1895. New York: Published by The Grolier Club.

Broad octavo, leaf untrimmed, 6⅞ x 9⅜ inches, pp. xiii, 75. Holland paper, unpaged, with many illustrations of owners' devices. Pages enclosed in rules, old English style. Bound in dark green cloth, title and Club device in gold on cover.

The edition consisted of 350 copies on paper and 3 copies on vellum. Printed in January, 1895.

The subscription price was $4.50. Two vellum copies were sold by auction at the annual meeting for $50.00 and $50.00. The third is in the Club library.

XXIII

Catalogue of the Engraved Work of Asher B. Durand. Exhibited at The Grolier Club, April, M DCCC XCV.

Medium octavo, leaf untrimmed, 6 x 9 inches, pp. 103. Printed on Holland paper. Cover of buff-tinted Holland paper. Portrait of Durand, and engraved ticket on Japan paper. An historical introduction, and descriptions of 237 Durand plates.

The edition consisted of 350 copies on paper. Printed in May, 1895.

The subscription price was $2.00.

XXIV

A Description of the Early Printed Books Owned by The Grolier Club with a brief Account of their Printers, and the History of Typography in the Fifteenth Century. Printed for The Grolier Club, New York, May, 1895.

Small cap folio, leaf untrimmed, 7¾ x 11¾ inches, pp. 78, on English hand-made paper. Half-bound, brown calf and cloth sides.

Contains many facsimiles of books from the Collection of David Wolfe Bruce, with appropriate head-bands, etc.

The edition consisted of 400 copies on paper and 3 copies on vellum.

The subscription price was $5.00. Two vellum copies were sold by auction at the annual meeting, January 23, 1896, for $45.00 and $45.00. The third is in the Club library.

XXV

The Poems of John Donne, from the Text of the Edition of 1633. Revised by James Russell Lowell, with the Various Readings of the Other Editions of the Seventeenth Century, and with a Preface, an Introduction, and Notes by Charles Eliot Norton. In Two Volumes. New York: The Grolier Club, 1895.

Super royal 16mo, leaf untrimmed, 4⅝ x 6⅞. Vol. I, pp. xxxviii, 253; Vol. II, pp. x, 282+4. Unpaged. German hand-made paper, bound in olive green ribbed cloth, with device in gold on covers. Each volume has a distinct portrait of Donne (etched by S. J. Ferris) with appropriate legends and devices.

Edition of 380 copies on paper and 3 copies on vellum.

The subscription price was $12.00. Two vellum copies were sold by auction at the annual meeting, January 23, 1896, for $85.00 and $100.00. The third is in the Club library.

XXVI

MEDALLION PORTRAIT OF JAMES RUSSELL LOWELL.

Diameter, 7 inches (companion to the medallion of Hawthorne). Modeled by Charles Calverley, and cast in bronze by John Williams, both of New York City.

Number cast, 375—372 in bronze and 3 in silvered bronze, hand-finished by Mr. Calverley.

The subscription price was $10.00. Two in silvered bronze were sold at the annual meeting, January 28, 1897, for $30.00 and $35.00. The third in silvered bronze is the property of the Club.

XXVII

CATALOGUE OF AN EXHIBITION ILLUSTRATIVE OF A CENTENARY OF ARTISTIC LITHOGRAPHY (1796–1896), WITH 244 EXAMPLES BY 160 DIFFERENT ARTISTS. ILLUSTRATED WITH 20 PHOTO-ENGRAVINGS FROM THE ORIGINALS. AT THE GROLIER CLUB, 29 EAST 32ND STREET. NEW YORK, MARCH, 1896.

Medium broad octavo, leaf untrimmed, 6¼ x 9 inches, pp. 83. Printed on Italian hand-made paper, with Club device as watermark, bound in Holland gray wrapper.

Edition of 400 copies on paper and 3 copies on vellum.

The subscription price was $2.50. Two vellum copies were sold by auction at the annual meeting, January 28, 1897, for $40.00 and $45.00. The third vellum copy is in the Club library.

XXVIII

THE CHARLES WHITTINGHAMS PRINTERS. BY ARTHUR WARREN. NEW YORK: THE GROLIER CLUB OF NEW YORK, 1896.

Royal octavo, leaf untrimmed, 6⅞ x 9⅝ inches, pp. 344, on specially prepared French hand-made paper. Half bound in dark green morocco and pale green paper sides, with Whittingham device on cover.

Contains many facsimiles of the principal features of the Whittingham books, portraits in photogravure of the Uncle and Nephew, Pickering, and special woodcuts of persons and things connected with the Chiswick Press—among them two autotype reproductions of Indentures of Apprenticeship, and autograph notes from bookish men.

Edition of 385 copies on paper and 3 copies on vellum.

The subscription price was $16.00. Two vellum copies were sold at the annual meeting, January 28, 1897, for $110.00 and $110.00. The third vellum copy is in the Club library.

XXIX

A CHRONOLOGICAL CATALOGUE OF THE ENGRAVINGS, DRY-POINTS AND ETCHINGS OF ALBERT DÜRER, AS EXHIBITED AT THE GROLIER CLUB. COMPILED BY S. R. KOEHLER. THE GROLIER CLUB OF NEW YORK, M DCCC XCVII.

Medium quarto, untrimmed leaf, 9 x 12 inches, pp. lxi, 103. Printed on Holland paper, bound in olive green ribbed cloth with the Dürer device on the cover.

Contains seven illustrations and a review by Dr. Koehler of the technical processes employed by Dürer.

Edition of 400 copies.

The subscription price was $10.00.

XXX

TWO NOTE BOOKS OF THOMAS CARLYLE FROM 23D MARCH, 1822, TO 16TH MAY, 1832. EDITED BY CHARLES ELIOT NORTON. NEW YORK: THE GROLIER CLUB: M DCCC XCVIII.

Post octavo, leaf untrimmed, 5x8 inches, pp. xiii, 304. Printed on specially made

Holland paper. Half bound in olive green papered boards with brown morocco back, gilt top and appropriate side device. Illustrated with two portraits of Carlyle (line and etched engravings by Alfred Jones, N. A.) and two facsimiles.

The edition consisted of 378 copies on paper, and 3 copies on vellum. The presswork was completed in the month of April, 1898.

The subscription price was $5.00. Two vellum copies were sold at the annual meeting January 26, 1899, for $95.00 each. The third vellum copy is in the Club library.

XXXI

PORTRAIT OF BENJAMIN FRANKLIN.

An etching by Henri Lefort after a painting by Joseph S. Duplessis [1725–1802]. The size of the plate (engraved surface) is 12x16 inches, and the head is life-size, representing Franklin at the age of seventy-three years.

The original painting (on the back of which, in the handwriting of the artist, is the inscription "Peint par Duplessis pour obligé le Vicompte de Buissy") was presented by George A. Lucas, of Paris, to the W. H. Huntington Collection of Americana in the Metropolitan Museum of Art.

Printed on Japan paper and bears the seal of the Club and the facsimile signature of the etcher. The "remarque" is from the rare terra-cotta medallion modelled from life (1777) by Jean B. Nini [1717–1786].

The edition consisted of 387 copies on paper and 4 copies on vellum, and was printed in the month of September, 1898.

The subscription price was $10.00. Two vellum copies were sold at the annual meeting, January 26, 1899, for $30.00 and $40.00. The third vellum copy was presented to the Metropolitan Museum of Art and the fourth is in the possession of the Club.

XXXII

THE LIFE OF CHARLES HENRY, COUNT HOYM, 1694–1736. BY BARON JÉRÔME PICHON. TRANSLATED INTO ENGLISH FOR THE GROLIER CLUB. WITH A SKETCH OF THE LIFE OF THE LATE BARON PICHON. THE GROLIER CLUB, NEW YORK, 1899.

Large octavo, leaf untrimmed, 7½x10 inches, pp. 309. Printed on paper specially made in France and having the watermark of the Club. Bound in maroon half-morocco with sides of figured silk. Illustrated with portraits, views and numerous head-bands, tail-pieces and initial letters.

The edition consisted of 303 copies on paper and 3 copies on vellum. Printed in February, 1899. The subscription price was $16.00.

V

THE HOUSE

AT the time that the last volume of the "Transactions" was in press, there was added to the house the "Tapperij," which has given great pleasure to the members. It chanced that attractive sketches in colors were made by F. A. Castle, M.D., then Secretary of the Club, who showed his work to the Council. A generous member offered to make real the drawings of the Secretary, and, permission having been obtained from the Council, the "Tapperij" was the result. It is here that a light supper is served every Thursday night during the season, that being known as "Club Night," and the illustrations in the "Tapperij" chapter give a clear idea of the appearance of the room.

The capacity of the Library has been increased by the addition of new cases and shelves, which are even now crowded, so rapid has been the accumulation of books. The introduction of electric lights throughout the house has added to the convenience and comfort of the members.

Appended is a list of Paintings, Drawings and Prints belonging to the Club donated, with few exceptions, by the following members : E. D. Adams, W. L. Andrews, S. P. Avery, Edward H. Bierstadt, Robert N. Bolton, Hugh N. Camp, Beverly Chew, Theodore L. De Vinne, A. Duprat, Gilbert I. Ellis, Charles L. Freer, Louis I. Haber, W. F. Havemeyer, E. B. Holden, Thomas Johnson, Edward G. Kennedy, Frederick Keppel, R. F. Knoedler, Marshall C. Lefferts, George A. Lucas, S. W. Marvin, William Matthews, J. Harsen Purdy, Henry C. Sturgis, Arthur B. Turnure, J. O. Wright, Joseph Zaehnsdorf.

FRAMED PAINTINGS, WATER-COLORS AND PRINTS

1 Thomas Bewick
Portrait . . Line Engraving by F. Bacon, after James Ramsay. India proof.

2 Alexandre Dumas, Fils
Portrait . . Engraving on wood by Baude. 3rd state.

3 William Bowyer
Portrait . . Line Engraving by Jacobus Basire.

4 The Wild Bull ; Waiting for Death
Engravings on wood, reprinted from the original wood blocks engraved by Thomas Bewick.

5 Thomas à Kempis
Portrait . . Line Engraving by Frederic Bloemart, after Abraham Bloemart.

6 Victor Hugo
Portrait . . Carbon print after E. Boetzel.

7 F. Bartolozzi
Portrait . . Line Engraving by L. Bouilliard, after P. Violet.

8 The Battery ; 8a The Council
Two paintings in water-colors by George H. Boughton, R.A., to illustrate The Grolier Club's edition of Irving's "Knickerbocker."

9 An Etcher at Work and Still Life
Etchings by Bonvin.

10 La Fête Nationale du 30 Juin au Boulevard Clichy . . Etching by F. Buhot.

11 Pour un Titre d'une Collection de Croquis à l'eau-forte . . Etching by F. Buhot.

12 John Nicholson
Portrait . . Engraving by James Caldwell, after Reinagle. Proof.

13 Thomas Crawford
The steel plate made from the original medallion portrait by C. Vogt.

14 William Beckford
Portrait . . Stipple Engraving by T. A. Dean, after Sir Joshua Reynolds. Proof.

15 Saint Jerome
Engraving on wood by Albert Dürer.

16 Albert Dürer
Portrait . . Engraving on wood by himself.

17 William Robertson
Portrait . . Mezzotint Engraving by J. Dixon, after Sir Joshua Reynolds.

18 Daniel Heinsius
Portrait . . Line Engraving by Jaounes Lÿvÿus.

19 Martin Luther
Portrait . . Line Engraving by John Eckstein, after Holbein.

20 John Dryden
Portrait . . Line Engraving by G. Edelinck.

21 Jean Baptiste Colbert
Portrait . . Line Engraving by G. Edelinck, after Le Brun.

22 Grolier in the House of Aldus
Decorative Painting by François Flameng. Painted for the Club.

23 Lawrence Sterne
Portrait . . Mezzotint Engraving by E. Fisher, after Sir Joshua Reynolds.

24 Thomas Stanley
Portrait . . Line Engraving by William Faithorne, after Sir Peter Lely.

25 Gavarni
Portrait . . Etching by François Flameng.

26 Jacob Tonson
Portrait . . Mezzotint Engraving by Faber, after Kneller.

27 J. McN. Whistler
Portrait . . Etching by H. Guerard, after a painting by Whistler. 1st and 6th states, signed.

28 John Gutenberg
Portrait . . Line Engraving by Gaywood.

29 Christopher Plantin
Portrait . . Line Engraving by Goltzius.

30 Grolier Club
Architect's drawing of the exterior of the Club-house, by A. J. Stever.

31 Man Making a Pen
Mezzotint Engraving by R. Houston, after Rembrandt.

32 Roger Payne
Portrait . . Etching by S. Harding.

33 Johann Froben
Portrait . . Line Engraving by B. Hübner, after Holbein.

34 Thomas F. Dibdin
Portrait . . Mezzotint Engraving by F. Hodgetts, after T. Phillips.

35 Man with a Pipe
Engraving on wood by F. Juengling, after W. M. Chase. Proof.

36 Winifred Dysart
Engraving on wood by F. Juengling, after George Fuller. Proof.

37 Marine View
Engraving on wood by F. Juengling, after A. Quartley. Proof.

38 Poe's House at Fordham
Engraving on wood by F. Juengling. Proof.

39 Portrait of an Old Man
Engraving on wood by F. Juengling, after W. M. Chase. Proof.

40 James Russell Lowell
Portrait . . Engraving on wood by F. Juengling, after J. W. Alexander. Proof.

41 Landscape
Engraving on wood by F. Juengling, after R. S. Gifford.

42 The Professor
Engraving on wood by F. Juengling, after Duveneck. Proof.

43 Bayard Taylor
Medallion Portrait . . Engraving on wood by F. Juengling.

44 Reproduction of Binding from Library of Anne de Montmorency
Etching by Jules Jacquemart. Signed proof.

45 Reproduction of Binding from Library of Charles, Premier Duc de Croy
Etching by Jules Jacquemart. Signed proof.

46 Le Liseur
Etching by Jules Jacquemart, after Meissonier.

47 The Syndics of the Drapers Corporation . . Etching by Charles Koepping, after Rembrandt.

48 Landscape
Engraving on wood by Elbridge Kingsley. Proof.

49 Arius Montanus et Jean Moret Chez L'Editeur Plantin . . Etching by Baron Henri Leys.

50 Larmour Près de la Citadelle de Port . . Pencil drawing by Lalanne.

51 Benjamin Franklin
Portrait . . Engraving by Le Beau.

52 Jean Baptiste Colbert
Portrait . . Line Engraving by Lubin.

53 Charles Lewis
Portrait . . Stipple Engraving by G. R. Lewis.

54 Jacques Auguste De Thou
Portrait . . Line Engraving by Morin, after Ferdinand.

55 Ducal Urbino
Etching by Joseph Pennell. Signed proof.

56 The Door-Way
Etching by Joseph Pennell. Signed proof.

57 Florence
Etching by Joseph Pennell. Signed proof.

58 San Ghuirignano
Etching by Joseph Pennell. Signed proof.

59 Landscape, with Boats
Etching by Stephen Parrish.

60 The Battery; The Council
Etchings by F. Raubicheck, after G. H. Boughton, R.A. See No. 8.

Fort Nieuw Amsterdam; Nieuw Amsterdam in 1656
Etchings by H. C. Eno. Illustrations to The Grolier Club's edition of Irving's "Knickerbocker." Signed proofs.

60a The Same
Showing cancellation of the plates.

61 The Parthenon
Oil Painting by V. G. Stiepevich.

62 Alfred, Lord Tennyson
Portrait . . Stipple Engraving by G. J. Stodart

63 Earl Spencer
Portrait . . Mezzotint Engraving by C. Turner, after J. Hoppner. Proof before letters.

64 Man in Cap and Gown Reading at a Book Stall . . Etching by P. Van Reeth, after H. Leys.

65 John Peter Van Zomer Portrait . . Mezzotint Engraving by N. Verkolje, after A. Boone.

66 Peter Scriverius Portrait . . Line Engraving by Cornelius Vischer, after P. Soutman.

67 Geoffrey Chaucer Portrait . . Line Engraving by George Vertue.

68 John Calvin Portrait . . Line Engraving by Cornelius Vischer.

69 John Gower Portrait . . Line Engraving by George Vertue.

70 Nathaniel Hurd and Paul Revere Portraits . . Lithographs.

71 Gutenberg, Fust, and Schoeffer Portraits . . Engravings.

72 William Makepeace Thackeray Portrait . . Engraving on wood by G. Kruell. Proof.

73 Joseph Ritson Portrait . . Line Engraving, after Gilray.

74 George Daniel Portrait . . Stipple Engraving. Proof.

75 Thomas More and Family Line Engraving. Proof.

76 Facsimile of Binding on New Testament, by William Matthews . . Photograph-Artotype.

77 Facsimile of Binding on Jones's "Alhambra," by William Matthews . . Photograph-Artotype.

78 Facsimile of Upper Cover of a MS. Book of The Gospels in Library of Earl of Ashburnham . . Chromo-Lithograph. Drawn by Rosa Wallis; lithographed by Fritz Frick.

79 Facsimile of Lower Cover of a MS. Book of The Gospels in Library of Earl of Ashburnham . . Chromo-Lithograph. Drawn by Rosa Wallis; lithographed by Fritz Frick.

80 Illuminated Initial I

81 Declaration of Independence Electrotype. With facsimiles of the signatures.

82 Drawing (Dutch) in Imitation of Engraving, Typography, Music, Maps, Playing Cards, Lithography, etc.

83 Rubbing from the Inscription on the Tombstone of William Shakespeare.

84 Facsimile of Binding from the Library of Maioli. . . Etching by Jules Jacquemart.

85 Facsimile of Binding from the Library of Jean Grolier . . Etching by Jules Jacquemart.

86 Facsimile of Binding from the Library of Jean Grolier . . Etching by Jules Jacquemart.

87 Facsimile of Binding on a copy of "Poesis Christiania," 1575, in the Library of Cardinal de Bonnelli Etching by Jules Jacquemart.

88 Facsimile of Binding from the Library of Gabriel Bouvier . . Etching by Jules Jacquemart.

89 Henry M. Stanley
Portrait . . Etching by T. De Mare, after G. P. A. Healy.

90 Cardinal Newman
Portrait . . Etching by Thomas Johnson. Signed proof.

91 Charles Dickens
Portrait . . Etching by Thomas Johnson. Signed proof.

92 W. M. Thackeray
Portrait . . Etching by Thomas Johnson. Signed proof.

93 Washington Irving
Portrait . . Line Engraving by Hatch and Smilie.

94 Charles Pauckouche aux Auteurs de L'Encyclopedie . . Line Engraving by Aug. St. Aubin.

95 Firmin–Didot and Ambrose Firmin–Didot
Portraits . . Lithographs by Schultz.

96 Christmas Vigil
Engraving on wood by Frank French. Proof.

97 Man Lighting a Fire
Engraving on wood by Frank French. Proof.

98 Inn Fire
Engraving on wood by Frank French. Proof.

99 African Girl
Engraving on wood by Frank French. Proof.

100 Madame Le Brun
Portrait . . Engraving on wood by Thomas Johnson. Proof.

101 Horatio Potter
Portrait . . Engraving on wood by Thomas Johnson. Proof.

102 Peter Cooper
Portrait . . Engraving on wood by Thomas Johnson. Proof.

103 Henry Clay
Portrait . . Engraving on wood by Thomas Johnson. Proof.

104 Nathaniel Hawthorne
Portrait . . Engraving on wood by Thomas Johnson. Proof.

105 Pandora
Engraving on wood by F. S. King, after F. S. Church. Proof.

106 Procession of Masqueraders
Engraving on wood by F. S. King. Proof.

107 Group of Savages
Engraving on wood by E. Heinemann. Proof.

108 Group of Savages
Engraving on wood by E. Heinemann. Proof.

109 Group of Savages
Engraving on wood by E. Heinemann. Proof.

110 Landscape
Engraving on wood by J. P. Davis, after Alfred Parsons. Proof.

111 Landscape
Engraving on wood by J. P. Davis, after R. Swain Gifford. Proof.

112 Stag's Head
Engraving on wood by R. A. Muller. Proof.

113 Landscape
Engraving on wood by R. A. Muller, after R. Swain Gifford. Proof.

114 Bronze Figure
Engraving on wood by R. A. Muller. Proof.

115 Madonna and Child
Engraving on wood by R. A. Muller. Proof.

116 Scene in Garret
Engraving on wood by R. A. Muller. Proof.

117 One-Legged Dancers
Engraving on wood by John Filmer. Proof.

118 Hunting Camp
Engraving on wood by John Filmer. Proof.

119 Spray of Flowers in a Glass
Engraving on wood by W. B. Closson. Proof.

120 Female Head
Engraving on wood by W. B. Closson. Proof.

121 Winifred Dysart
Engraving on wood by W. B. Closson, after George Fuller. Proof.

122 U. S. Grant
Portrait . . Engraving on wood by G. Kruell. Proof.

123 Russian Peasant
Engraving on wood by G. Kruell. Proof.

124 Street Fight
Engraving on wood by S. G. Putnam. Proof.

125 Two Figures
Engraving on wood by S. G. Putnam. Proof.

126 Old Man and Wheelbarrow
Engraving on wood by Elbridge Kingsley. Proof.

127 Landscape from Nature
Engraving on wood by Elbridge Kingsley. Proof.

128 Landscape from Nature
Engraving on wood by Elbridge Kingsley. Proof.

129 At Sea
Engraving on wood by Elbridge Kingsley. Proof.

130 Landscape
Engraving on wood by H. Wolf, after Alfred Parsons. Proof.

131 Statue of a Man
Engraving on wood by H. Wolf. Proof.

132 Landscape
Engraving on wood by G. A. Bogert. Proof.

133 Joseph Jefferson as "Bob Acres"
Engraving on wood by J. P. Davis. Proof.

134 Landscape
Engraving on wood, after Leon Bonvin. Proof.

135 Fruit and Bottles
Engraving on wood, after Leon Bonvin. Proof.

136 Landscape
Engraving on wood, after Leon Bonvin. Proof.

137 Landscape
Engraving on wood by E. J. Schoonmaker. Proof.

138 Head
Process Print, after George Wharton Edwards, illustrating Holmes's "Last Leaf"

139 Two Figures on Rustic Bridge
Process Print, after George Wharton Edwards, illustrating Holmes's "Last Leaf."

140 The Crier
Process Print, after George Wharton Edwards, illustrating Holmes's "Last Leaf."

141 Passing
Process Print, after George Wharton Edwards, illustrating Holmes's "Last Leaf."

142 Landscape
Engraving on wood after F. Hopkinson Smith. Proof.

143 Company of Revellers
Engraving on wood by H. Wolf. Proof.

144 Portrait of a Socialist
Engraving on wood by Thomas Johnson. Proof.

145 Landscape—an Orchard
Engraving on wood. Proof.

146 Wild Flowers
Engraving on wood by Frank Wellington, after Leon Bonvin. Proof.

147 Ruined Castle
Engraving on wood by S. G. Putnam, after Alfred Parsons. Proof.

148 Caxton's "Boethius de Consolation," 1479. Original leaf.

149 Book Plate of James William Ellsworth . . Line Engraving by E. D. French. Signed proof.

150 Alexander Pope
Portrait . . Line Engraving by J. Stow, after A. Pond.

151 John Milton
Portrait . . Engraved by G. Mercier. The original steel plate and two proofs.

152 Facsimile of Binding on a Copy of the New Testament . . Photochromo.

153 Fitz-Greene Halleck
Portrait . . Engraving (the original steel plate) by Burt.

154 Book Plate of The Grolier Club
The original design by George Wharton Edwards.

155 The Sorbonne
Carbon Photograph, after a Decorative Painting by Puvis de Chavannes.

156 The Battery
Etching by F. Raubicheck, after G. H. Boughton, R.A. Proof on vellum. See No. 8.

156a The Same. Proof on Japan paper.

157 George Trautz
Portrait . . Photogravure.

158 William Shakespeare
Portrait . . Etching by L. Flameng, after the Chandos portrait.

159 Alfred, Lord Tennyson
Portrait . . Etching by P. Rajon.

160 Jean Mariette
Portrait . . Line Engraving by J. Daulle.

161 Reproduction of Binding by Padeloup on "Les Offices de la Toussaint" . . Photo-chromo.

162 Coster
Portrait . . Line Engraving by C. Koning.

163 Schiller
Line Engraving by Simonawitz, after A. Semmler.
Goethe
Line Engraving by Vogel, after A. Semmler. Both in one frame.

164 Robert Bloomfield
Portrait . . Mezzotint Engraving by J. Young.

165 John Milton
Portrait . . Etched Plate by Mercier. Made for The Grolier Club's edition of "Areopagitica."

166 Grolier in the House of Aldus
Etching by Leopold Flameng, after François Flameng. 1st state.

167 The Same, 2nd state.

168 The Same, 3d state.

169 The Same, 4th state.

170 The Same, finished proof on vellum.

170a The Same, etched copper-plate.

171 William Caxton Showing a Proof of His Printing to the Abbot of Westminster Abbey . . Mezzotint Engraving by William Walker.

172 Laurentius Johan, fils
Line Engraving by Houbraken, after A. Schouman.

173 The Rival Printers
Engraving.

174 Design for Poster
Drawing by E. P. Sperry.

175 Hans Sachs
Portrait . . Line Engraving by Jost. Amman.

176 Sir Walter Scott
Portrait . . Line Engraving by Edward Smith.

177 Walt Whitman
Portrait . . Etching by Thomas Johnson. Signed proof.

178 Alexander Von Humboldt
Portrait . . Lithograph by C. Begas, with Humboldt's autograph.

179 Captain Burton
Portrait . . Etching by Leopold Flameng, after Leighton.

180 Leopold and François Flameng
Portraits . . Pencil Drawings by the same.

181 Gerard Mercator
Portrait . . Line Engraving by J. Vivian.

182 William Pickering
Portrait . . Etching by A. B.

183 William T. Lowndes
Portrait . . Mezzotint Engraving by W. Gay.

184 Shakespeare in His Study
Mezzotint Engraving by Thomas Fairland.

185 John Allan's Home
Drawing by Hosier.

186 Facsimile of Binding, XVIII Century
"Doublure de la Reliure Ci-Contre."
Photo-chromo.

187 Facsimile of Binding on a Copy of "Les Amours de Daphnis et Chloé," 1878, in Library of C. F. F. de Montmorency, Duc de Luxembourg . . Photo-chromo.

188 Facsimile of Binding, XIX Century, on Horace, Paris, 1828
"Relieure Mosaique de Marius-Michel, d'aprés un Modele de Grolier."
Photo-chromo.

189 Facsimile of Covers of Two Copies of "Les Amours de Daphnis et Chloé," 1718
"Relieure à compartiments de Mosaique" . . Photo-chromo.

190 Facsimile of Binding, XVIII Century
Photo-chromo.

191 Facsimile of Binding on a Copy of the Works of Philippe Des Portes. "Exemplaire de l'auteur avec son monogramme." . . Photo-chromo.

192 Facsimile of Binding on a Copy of Histoire de Reims in the Lamaignon Library . . Photo-chromo.

193 Facsimile of Binding on a Copy of Sannazarius in Library of Jean Grolier . . Photo-chromo.

194 Facsimile of Binding on a Copy of La Morosophie, XVI Century Photo-chromo.

195 Facsimile of Binding on a Copy of "Les Amours de Daphnis et Chloé," 1718, in Library of Philippe d'Orleans . . Photo-chromo.

196 Guillaume de Guilleville's A. B. C. Photographic facsimile.

197 Chaucer's Troilus Book I, Proem. Photographic facsimile.

198 Chaucer's A. B. C. Photographic facsimile.

199 Chaucer's Troilus Book II, End. Book III, Proem.

200 Interior Photograph.

201 Abraham Lincoln Portrait . . Etching by Thomas Johnson.

202 Joseph Zaehnsdorf, Sr. Portrait . . Photograph.

203 Joseph Zaehnsdorf, Jr. Portrait . . Photograph.

204 John Lothrop Motley Portrait . . Etching by P. Zilcken, after C. Bisschop.

205 "Graveurs en Taille douce au Burin et à l'eau forte," and "Cette figure vous montre Comme on Imprime les planches de taille douce" . . Two Engravings by A. Bosse, 1642–3, in one frame.

206 Molière Portrait . . Etching by P. Le Rat, after Jacques Leman.

207 Solitude—Moonlight Original etched plate by Delatre. Silvered.

208 Ada Rehan as Catherine in "The Taming of the Shrew" Portrait . . Mezzotint Engraving by S. Arlent Edwards, after A. M. Turner. Remark proof.

209 Diderot and Friends Etching by Monzies, after Meissonier.

210 Thomas Bewick Portrait . . Etching by Leopold Flameng

211 Solitude—Moonlight Etching by Delatre. (See No. 207.)

212 Caxton Memorial Window Process plate, printed in colors.

213 Sarcophagus in Marble of Shelley Process Print by E. Onslow.

214 Ruins of the Temple of the Sibyl in Tivoli . . Original Etching by F. Piranesi.

215 Group of Portraits of French Painters . . Etching by S. J. Ferris.

216 Henriquel Dupont Portrait . . Engraving by Aristide Louis, after P. Delaroche. Proof.

217 Paul Delaroche
Portrait . . Engraving by H. Dupont. Artist's proof.

218 Murillo
Portrait . . Engraving by Blanchard, after Murillo. Proof.

219 Raphael
Portrait . . Line Engraving by E. Mandel, after Raphael. Proof.

220 Titian
Portrait . . Line Engraving by E. Mandel, after Titian. Signed proof.

221 Michael Angelo
Portrait . . Line Engraving by A. François, after M. Angelo. Proof.

222 Theology (La Disputa)
Engraving by Joseph Keller, after Raphael. Artist's proof.

223 Hans Sloane
Portrait . . Mezzotint Engraving by J. Faber, after G. Kneller.

224, 225 Washington Irving and Miss Hoffman . . The original woodcut blocks executed for Curtis's "Washington Irving."

226, 227 Washington Irving and Miss Hoffman . . Proof impressions from the original blocks.

228 William Faithorne
Portrait . . Engraving by A. Bannerman, after Faithorne.

229 George Vertue and His Wife
Engraving by Vertue.

230 James Russell Lowell
Portrait . . Engraving on wood by Thomas Johnson. Japan proof.

231 Triumph of Love
Stipple Engraving, by F. Bartolozzi, after Cipriani.

232 Peter Pindar (Dr. J. Wolcott)
Portrait . . Mezzotint Engraving by C. H. Hodges, after Opie.

233 The Crucifixion
Engraving on wood by Albert Dürer.

234 William Caxton Examining His First Proof Sheet . . Engraving by F. Bacon, after Wehnert.

235 Facsimile of Binding Executed by Charles Meunier . . Photograph.

236 Grolier in the House of Aldus
Photographic facsimile of binding by Charles Meunier, showing Flameng's etching.

237 Primavera
Chromo-lithograph, after Botticelli.

238 Dante
Facsimile of a portrait by Giotto.

239 David d'Angers and Lamartine
Portraits . . Lithographs.

240 Edmond de Goncourt
Portrait . . Etching by Bracquemond, autograph of Goncourt.

241 John Brown
Engraving by Chenay.

242 Colonel William Bradford
Portrait . . Etching by S. J. Ferris.

243 Hugh Gaine
Portrait . . Etching by Albert Rosenthal.

244 "Sunny Side," Washington Irving's Home
Water-color by Peter Toft.

245 Columbus
Portrait . . Etching by Henri Lefort. Proof.

246 Apotheosis of Homer
Line Engraving by A. Martinet, after Ingres.

247 Albert Dürer
Portrait . . Lithograph by J. Wodjate, after Dürer.

248 Izaak Walton
Portrait . . Mezzotint Engraving by S. Arlent Edwards. Five different states.

249 Sabine Hall
Pen Drawing by Harry Fenn.

250 Bruton Parish Church
Wash Drawing by Harry Fenn.

251 Presentation of the Virgin
Engraving on wood blocks by J. B. Jackson, after Titian.

252 Daniel Webster
Portrait . . Engraving on wood by F. S. King.

253 Edgar Allan Poe
Portrait . . Etching by Henri Lefort.

254 The Copper-Plate Printer
Line Engraving by Ph. Galle.

255 The Creed, Lord's Prayer and Ten Commandments (Microscopic)
Engraving by B. R. Davids.

256 Humorous Coat of Arms
Engraving by D. Crispin.

257 John Smith
Portrait . . Mezzotint Engraving by John Smith, after Kneller.

258 A Spring Morning
Wood Engraving by Elbridge Kingsley, after Tryon.

259 Henry W. Longfellow
Portrait . . Engraving by Charles Burt.

260 "Ever Let Love and Truth Prevail"
Engraving by Charles Burt.

261 St. Patrick's Cathedral
Etching by Albert Rosenthal

262 Dr. Richard Garnett
Portrait . . Etching by M. Morris.

263 John Gutenberg
Statue . . Lithograph by E. Simon fils, after David d'Angers.

264 William Sharp
Portrait . . Line Engraving by William Sharp.

265 P. G. Hamerton
Portrait . . Lithograph by R. J. Wickenden. (Private stone.)

266 Le Stryge
Photogravure of etching by Charles Méryon.

267 A. B. Durand
Portrait . . Engraving by Alfred Jones.

268 William Morris
Portrait . . Bas-relief in Plaster by A. J. Smith.

269 Copy of an Assyrian Tablet in the British Museum . . Plaster cast.

270 Incident in "Don Quixote"
Painting, artist unknown.

271 Incident in "Don Quixote"
Painting, artist unknown.

272 Nathaniel Hawthorne
Portrait . Etching by Henri Lefort.

273 Rubens's Wife
Portrait . . Line Engraving by Leopold Flameng.

274 Rubens
Portrait . . Line Engraving by Leopold Flameng.

275 Robert Louis Stevenson
Carbon Print, after Augustus St. Gaudens.

276 George Washington (The Gibbs-Channing) Portrait . . Photograph, after Gilbert Stuart.

277 Francis Bedford
Portrait . . Platinum Print.

278 St. Paul's Church, Exterior and Interior; Fraunces' Tavern; Roger Morris House; St. Mark's Church; Hamilton Grange . . Line Engravings by E. D. French. Made for the Society of Iconophiles.

279 Jacques Auguste de Thou
Portrait . . Line Engraving by Moncornet.

280 Benjamin Franklin
Portrait . . Photograph, after Duplessis.

281 Ariadne
Line Engraving by A. B. Durand, after Vanderlyn. Proof.

282 Old London Bridge
Pen and Ink Drawing by Herbert Railton.

283 Charles Lewis's Bookbinding Shop. Sepia Drawing.

284 Dante's Divine Comedy
Microscopic Photographic Reduction.

285 Theodore L. DeVinne
Portrait . . Etching by Thomas Johnson.

286 Isaiah Thomas
Stipple Engraving by J. R. Smith, after H. Williams, and the same personage, stipple engraving by W. R. Jones, after Doyle. Both, with an autograph letter of Thomas, in one frame.

287 Hugh Gaine
Portrait . . Line Engraving by F. S. King.

288 Typothetae Diabolo Book Plate (Fictitious) . . Line Engraving by F. S. King.

289 William Strahan
Portrait . . Mezzotint Engraving by J. Jones, after Reynolds.

290 Richard M. Hoe, Robert Hoe, and Peter S. Hoe
Portraits . . Line Engraving by George E. Perrine.

291 Le Generalife—Granada
Pen and Ink Drawing by Joseph Pennell.

292 Aldus
Portrait . . Stipple Engraving by Moses Haughton, after Giovanni Bellini.

293 F. Seymour Haden
Portrait . . Line Engraving by C. W. Sherborn.

294 Oedipus
Line Engraving by F. Gaillard.

295 J. Ch. Brunet
Portrait . . Pencil Drawing by G. Staal.

296 "Ye Original Sette of Odd Volumes" —(B. Quaritch and others) . . Photogravure.

297 Female Figure
Gold-point Drawing by A. Legros.

298 Count Hoym
Portrait . . Line Engraving by G. Planer.

299 James Fraser
Portrait . . Line Engraving by William Pool.

300 Benjamin Franklin
Portrait . . Aquatint, printed in colors by Alix, after Vanloo.

301 Isaiah Thomas
Portrait . . Line Engraving by F. S. King

302 George Washington
Portrait . . Engraving by Alfred Jones.

303 William Caslon
Portrait . . Carbon Print, after a painting by Kile.

304 Oliver Goldsmith
Portrait . . Mezzotint Engraving by Joseph Marchi, after Sir Joshua Reynolds.

305 Samuel Taylor Coleridge
Portrait . . Mezzotint Engraving by W. Say, after Northcote.

306 Benjamin Franklin
Portrait . . Etching by Henri Lefort, after Duplessis.

307 Simon Bore
Colored Engraving by H. Bunbury.

308 South Prospect of New York City 1717 . . Facsimile of an Engraving by William Burgis. Colored.

309 Johannes Volpato
Portrait . . Engraving by Raphael Morghen.

310 J. Ch. Brunet
Portrait . . Line Engraving by G. Staal.

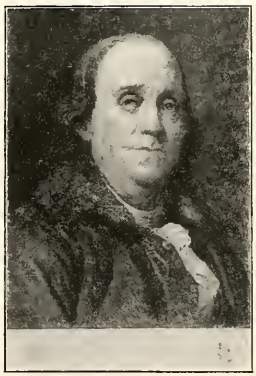
311 Sir Thomas Bodley
Portrait . . Line Engraving by Burghers.

312 Maison Guttenberg à Mayence
Etching by T. T. Van Elven.

313 William Cullen Bryant
Portrait . . Etching by August Will.

314 The Tombs; St. John's Chapel; City Hall; Bowling Green; Academy of Design; Murray Hill Reservoir
Line Engravings by E. D. French. Made for the Society of Iconophiles.

315 Paul Revere
Portrait . . Line and Stipple Engraving by F. S. King.



VI

THE "TAPPERIJ"

THE "Tapperij" of The Grolier Club's house came through a need for something which had not been considered in the original design. When the Club was founded there was no presumption of notably social purposes. It was not long, however, before a few of the members arranged for a weekly evening of whist in the quiet room at No. 64 Madison Avenue and an appropriate card was issued as a reminder of "whist-night." When the present house was occupied and "whist-night" became a more permanent function, the House Committee provided a bite of something for refreshment and sociability; nothing extravagant, in any case, and never costly to the Club but rather profitable, in a way, as conducive to fellowship.

Soon "whist-night" came to be known as "club-night," and a number of members, who did not participate in the solemnities of the

The Tapperij

whist-room but were to be found, meanwhile, in cosy corners of the office, in the exhibition-hall, or in the library, became partakers of whatever alimentary things might be in the little room at the rear of the second floor. At one time it may have been baked beans; at another, an *escallope* of oysters, a chicken-turkey whose cavities had been obliterated with chestnuts, a few broiled quails on toast, a salad with suitable accompaniments, or something else, but good, invariably. So it came to be that the little room was quite *too* little; neither was it very suggestive of festivity and good-fellowship. The table in its midst had scarcely room for eight, and furniture about the sides made service difficult. Then it was that a member of the Club (not the carpenter who a year or so later did the constructive work and is commonly accredited with its designing) suggested the present arrangement, whereby seating would be about the sides; clear space in the centre and so most available, and the general character of the room more in harmony with its usage and more attractive because, in part, of its unlikeness to other portions of the house.

On a summer's day, when even pajamas were oppressive and active movements were out of the question, a piece of wrapping-paper, some charcoal and chalk served as media for a design which was as little Dutch as it was Chinese, insomuch as it represented any purpose of its author. Indeed he had then no personal acquaintance with Holland, and his chief *motif* was the fireplace of an apartment in Cannes. Some details were the outcome of a tour in Southern Germany. The spirit of the whole was of something primitive.

In the MS. which accompanied the free-hand sketches and subsequent drawings to scale, it was advised that there should be no carpentry that might not be the workmanship of a peasant with simplest tools; that there should be not the least appearance of an ornamented moulding and, excepting something to fill the grain, that there should be no attempt to finish the surfaces.

The ceiling was to be treated as if it were the under side of a

gabled roof, in order to lessen the apparent height of the room as compared with other dimensions.

The dormer windows resulted from the lowered ceiling, the wall-benches and the artistic effect of lighting from above rather than by windows reaching nearly to the floor.

The semblance of a cask beside the fireplace was to be only a short section of one, the wall behind it being covered with a dead-black so as to give no light reflection that might render it apparent.

Lattice in the ceiling was to admit of ventilation by means of an existing flue in the chimney.

In the fireplace, gas-burners were to take the place of the customary gratings.

In the wainscoting adjoining the windows loose sections were to afford access to the original windows and to the roof of the exhibition hall.

Excepting the wooden mantel-shelf, all other original wood-work of the room was to remain intact and the present finish to be capable of removal *ad libitum*.

Illustrative of the artistic sense of the builder is his disguising of the heating pipes by placing them under the benches.

The candle-holders, movable furniture, entrance door and a number of other details are also of his devising. And, finally, it was he who, recognizing the incongruity of the original flooring, covered it with another from which enough of the surface was removed to render the knots prominent and so to give an impression of its long usage—a sense of propriety as charming as it is unusual among modern workmen.

Notwithstanding all that may be said of its designing and construction, the room would hardly have existed had not one who was then a member of the House Committee made it one of his several benefactions of the Club.

EXHIBITIONS

VII

EXHIBITIONS

SINCE JANUARY, 1894

TO describe what is of itself illustrative is apt to prove a dull task to the writer and to result in dry reading. This is especially true of accounts of exhibitions which have had their day. Apart from the reminiscent interest which such records may awaken in those who have seen the exhibitions described, appeal can successfully be made only to those who are collectors, or have the antiquarian spirit. To the former all catalogues and similar records are welcome, either for the sake of the available information which they may embody, or for the mere pleasure of browsing in congenial pastures; to the latter, whatever of the past is thought worth recording has some significance.

Inasmuch as all members of The Grolier Club, who have not entered within its fold under virtually false pretences, may be assumed

to belong to one or the other of these classes, it remains worth while to write a review of the Club's exhibitions. With the general public, of course, we are not directly concerned. Besides, for the sake of completeness, if for no other reason, the record should be made and become a part of the published "Transactions."

1894.—In February of the year 1894 the exhibition was commemorative of the first decennial of the Club's existence and consisted of the complete series of Club Publications, including bound and vellum copies, original drawings, manuscripts and other materials illustrating the work of the Club. It was an exhibition of which the members had good reason to be proud and was rendered more interesting for its illustration of the individual tastes in binding disclosed by numerous examples of foreign and domestic workmanship.

In April of this year an extensive display of commercial bookbindings, representing many nationalities, afforded striking contrasts and gave no little encouragement to the designers and publishers of this country.

In October the prevalent zeal for bookplates found expression in a very extensive display of Early American Bookplates. As a supplement to this exhibition, an album of the Ex-Libris Society of London and a large collection of English, French, and German bookplates were shown.

This exhibition, apart from the variety in the bookplates themselves as examples of design, derived additional interest from the illustrations it gave of the work of many of the principal engravers in the United States prior to 1830.

To accompany this exhibition a classified list of Early American Bookplates, with a brief description of the principal styles and a note as to the prominent engravings, was prepared by Mr. Charles Dexter Allen, the well-known authority on the subject, and was printed by

the Club as a handbook, and, in large-paper form, as a Club publication.

A most interesting exhibition in November, brought into public view the Early Printed Books presented to the Club by Mr. David Wolfe Bruce. Eighty-five books were shown and were a revelation to the members of the Club, as well as invited visitors, of the wealth and variety and illustrative value of this unique gift. The collection included the Incunabula and all the valuable books on Bibliography and Literary History which had formed a part of the typographical library which Mr. Bruce and his father, the late George Bruce, had collected during more than fifty years.

Famous printers of Mainz, Strassburg, Cologne, Augsburg, Ulm, Nuremberg, Basle, Rome, Venice, Paris, Lyons, Westminster and Haarlem were represented. Four books printed by Peter Schoeffer were shown and five by John Schoeffer, his son, including the "Bambergische Halssgerichtes Ordennung," in which the types used were those of the famous Psalter of 1457 and the Bible of 1462. Four books by John Mentelin, the first printer of Strassburg, were exhibited, with two by Ulrich Zell, a pupil of Peter Schoeffer, and the first printer settled in Cologne, which disputes with Strassburg the honor of being the second city in which printing was established. Anthony Koberger, the famous printer and bookseller of Nuremberg, who is said to have employed twenty-four presses in that city, besides having books printed for him in other cities, was represented by eight examples, including, of course, the well-known "Nuremberg Chronicle." There was also shown a copy of the admirably illustrated "Treatise on Fortifications" by Albert Dürer, printed on the press which, aided probably by Koberger, who was his godfather, Dürer set up in his own house, mainly for the purpose of printing the text of his engravings. Three books by John Froben of Basle were included in the exhibition, among them a later edition of Polydore

Virgil—"Liber Adagiorum Eiusdem de Inventoribus Rerum," in which Gutenberg is mentioned as the inventor of printing, a correction of the statement in the first edition of 1499 that the inventor was "a German, a certain Peter," evidently Peter Schoeffer. The busy presses of Venice, where, before the end of the fifteenth century, more than two hundred printers were at work, were represented by nearly twenty volumes, including two by Aldus Manutius, one of which was Melanchthon's copy of Statius, "Statii Sylvarum Libri Quinque Thebaidos Libri Duodecim Achilleidos Duo." One of Wynkyn de Worde's finest productions, the "Vitas Patrum, or the Lyves of the Olde Auncyent Holy Faders," nearly complete, was shown; and the list comes to a close with the "Hadrianus Junius-Batavia," by Lourens Janszoon Coster, for whom the honor of being the real inventor of printing with movable types in Europe has been claimed.

In connection with this exhibition a small hand list was printed, and a collection of facsimiles of important pages or parts of pages of the chief books exhibited was issued as one of the Club publications.

To honor the monthly meeting of December, a notable display was made of Etchings, Dry-points and some Pencil Sketches by James McNeil Whistler, forming a part of the famous collection of modern etchings brought together, and for a long time owned, by Sir Francis Seymour Haden. Among these were many states of different plates, all interesting and some of them astonishingly fine. Indeed, it may be said of nearly all the impressions shown that it would be hopeless to look elsewhere for anything finer.

The exhibition was afterwards opened to the public, but was not accompanied by a catalogue.

1895.—The opening of the year 1895 was marked by an exhibition of Historic Bindings, which disclosed the fact that many a vol-

ume famous for its ownership, as well as its binding, has found its way into the possession of some American book collector.

In March an exhibition of Engraved Portraits of Women Writers, from Sappho to George Eliot, was presented as appropriate to Ladies' Day, when an address on Women Writers was delivered by Mrs. Elizabeth W. Champney. There were no less than three hundred and seventy-six numbers in this exhibition, although different portraits of the same writer were in a number of cases included.

A very complete handbook of the exhibition was printed, giving the dates of the authors, the nature of their work, the names of the engravers of the portraits, and the names of the painters, where the engravings were known to have been copied from paintings.

In April a most important and systematic exhibition was made of the engraved work of Asher B. Durand, the first President of the National Academy of Design. This exhibition was accompanied by an elaborate catalogue, afterwards published in large-paper edition, prefaced with an appreciative introduction by Mr. C. H. Hart.

As Mr. Hart well says, "It is by no means disparaging to Mr. Durand to say that his fame as an engraver overshadows his reputation as a painter, and doubtless will not only so continue, but will become more strongly accentuated by time."

The exhibition included two hundred and thirty-seven subjects, but many more prints; impressions of two or three states of many of the plates being shown. All the plates were fully described in the catalogue, which thus became as notable as the exhibition was comprehensive.

Of Durand's original engraving "Musidora," published in 1825, only one impression was shown, but of his equally famous "Ariadne," after Vanderlyn's painting, no less than eight states were displayed. Altogether, this was one of the most admirable and instructive exhibitions of prints up to that time undertaken by the Club.

Except the customary monthly display of books or prints for the inspection of members only, there was no other exhibition in 1895, until December, when some two hundred and fifty Engraved Portraits of French Authors, down to the close of the eighteenth century, were shown. This interesting display was accompanied by a useful hand list, compiled after the manner of the catalogue of Engraved Portraits of Women Writers, giving full names and dates of authors, and names of painters and engravers.

1896.—The opening exhibition for the year 1896, which occurred in March, well sustained the standard set by the display of the Durand engravings. It was an exhibition illustrative of a Centenary of Artistic Lithography, beginning with a plate printed by Senefelder, the inventor of lithography, and ending with lithographs published as late as 1895, and included the work of no less than one hundred and fifty-six artists; among them Bonnington, Bracquemond, Cheret, Daumier, Decamps, Delacroix, Fantin-Latour, Gavarni, Hanfstaengl, Huet, Isabey, Legros, Millet, Menzel, Newsam, Peale, Prout, Raffet, and Whistler.

The catalogue prepared for this exhibition was especially instructive in the matter of biographical information and critical comment, and contained an important bibliography and a sympathetic introduction by Mr. Louis Prang.

In April nearly two hundred Japanese Prints were shown, nearly all in color and illustrating the work of twelve prominent artists of the Ukiyoye School. These were Hishikawa Moronobu, Okumura Masanobu, Suzuki Harunobu, Isoda Koriusai, Katsukawa Shunsho, Torii Kiyonaga, Koyekawa Shuncho, Hosoda Yeishi, Kitagawa Utamaro, Utagawa Toyokuni, Katsushika Hokusai and Ichiryusai Hiroshige.

For the purpose of this exhibition the Club was enabled to draw not only from collections belonging to its members, but from the port-

folios of collectors throughout the country who were not members, but whose willing contributions made possible a display such as could scarcely be surpassed in importance of subjects and quality of impressions. A catalogue descriptive of subjects with a note on the different artists by Mr. H. Shugio was printed to accompany the exhibition, which was opened to others than members on Ladies' Day, when a talk on the subject of Japanese Prints was given by Mr. Howard Mansfield.

In October an exhibition was made of the engraved work of Charles W. Burt, consisting for the most part of vignettes and engravings in the minute style characteristic of a certain phase of illustrative work in this country, and especially of the decorations of bank notes and corporation securities.

In November a fairly comprehensive exhibition was made of the issues of the Chiswick Press, which gained unusual interest in connection with the Club publication regarding this famous press issued under the title of "The Charles Whittinghams Printers."

In December a set of lithographic prints in color of the Oriental Porcelains in the Walters collection of Baltimore was shown, which drew a large attendance, both on account of the nature of the work and the fame of this collection. This exhibition was a surprising revelation of what modern lithography is capable of achieving in the way of reproducing with marvelous fidelity effects of the color and texture. With special reference to these prints, Mr. Louis Prang gave an address before the members at the monthly meeting in the following January on the process of color lithography.

1897.—In a line with the exhibition of the Engraved Work of Durand was the exhibition of the Etchings, Dry-points and Engravings on Copper by Albert Dürer, which occupied the walls of the Exhibition Hall from January 29th to March 13, 1897.

No attempt was made to display Dürer's woodcuts, but from far and wide the most admirable examples of his other engravings were sought, with the result that he was represented here at his best and as he has probably never been before represented on this side of the Atlantic.

Chosen with the utmost care and closest scrutiny, the prints exhibited were catalogued with scholarly precision by Mr. S. R. Koehler, the Curator of the Print Department of the Museum of Fine Arts in Boston, whose knowledge of the subject is recognized wherever print-collecting is known. Mr. Koehler also prepared a Catalogue of the exhibition, which, enriched with an introductory essay and many historical and explanatory notes from his hand, and illustrated by facsimiles of the rarest of Dürer's engravings on metal, was issued as one of the most notable of the Club publications.

In April an exhibition was made of Examples of Recent American Bookbindings in Leather, which may be said to have reflected in some measure the influence of The Grolier Club and of its previous exhibitions illustrative of the bookbinder's art. In connection with this exhibition an address was given on Ladies' Day by Miss Evelyn Hunter Nordhoff on Practical Bookbinding, with examples of work in progress, which proved highly interesting and valuable.

In May of this year a departure from the ordinary course of exhibitions was made in the form of a display of plaques and medals made by Austrian artists. Among the men whose work was thus shown were A. Scharff, Prof. S. Schwartz, Tautenhayn, Radnitzky, F. Pawlik and Taunen.

In November a most valuable exhibition was given, illustrative of the sequence of Lord Tennyson's publicly issued writings, beginning with the "Poems by Two Brothers," issued in 1827, and ending with "The Death of Oenone," issued in 1892. There were shown, besides, many of the privately issued poems, such as "The Sailor

Boy," of which twenty-five copies were printed in 1861 by Emily Faithful & Co. for the author's use; "The Victim," printed at the private press of Sir Bertie Guest; "The Last Tournament," privately printed by Strahan & Co. in 1871, and "The Promise of May," printed for the author in 1882, all of which are of the extremest rarity.

Among the books shown were a few examples of the author's page proofs with his manuscript corrections, and among the Tennysoniana, which supplemented the main exhibition, were a number of autograph letters and portraits of every description.

Special interest was added to the exhibition through the distribution of a very carefully prepared list with special comments on the volumes exhibited.

One hundred and forty-two Plans and Views of New York City formed the material for the next public exhibition, which was open during the greater part of December, 1897. These were admirably described in a hand list, preceded by a brief and pertinent introduction.

1898.—Nothing more thorough or commendable in the way of print exhibitions has been undertaken by the Club than the exhibition made in January and February, 1898, of Etchings and Drawings by Charles Méryon. It may be doubted if a more comprehensive exhibition of Méryon's etchings has been made anywhere. Only six examples were lacking to make a complete display of the etched work of this strange genius, these being almost unknown and comparatively unimportant pieces, while, on the other hand, the exhibition contained at least one unique etching, the "Head of Christ," of which Burty says: "This was the first attempt at etching made by Méryon, under the direction of Monsieur Bléry." Many of the etchings were represented in numerous states, and the preliminary drawings of some of them were also shown. Incidentally there was exhibited a manuscript volume of correspondence into which

Méryon had copied the letters which he wrote to various people between November, 1865, and July, 1867, while he was an inmate of the Maison de Santé at Charenton.

The small illustrated catalogue contained a biographical sketch of Méryon, a list of books and pamphlets concerning the artist and his work, chronologically arranged, and a catalogue which is probably as complete as any which has ever been prepared of the plates executed by this etcher.

An interesting selection of Engraved Titles and Frontispieces published in England during the sixteenth and seventeenth centuries was shown in April, in connection with which a talk was given on Ladies' Day by Mr. Clarence Cook. The exhibition embraced two hundred and seventy-one numbers, which were described in a very full catalogue, prepared with evident care and preceded by an explanatory introduction.

In May an exhibition, especially interesting to members of the Club, was made of the Recent Additions to the Library, together with Bindings and Typographical Medals, which served as a useful illustration of the remarkable growth of the Club Library.

Appropriately there followed, in November, an exhibition of English Literary Portraits. As explained in the introduction to the printed catalogue, the scope of this exhibition was essentially different from that of the exhibition of Portraits of English Writers held at the Club in December, 1891. The prints shown in the former exhibition, having been in most cases engraved for frontispieces and book illustrations, were generally small in size and many of them were shown with the books for which they were made. In the exhibition of 1898, however, the portraits were chiefly those which were engraved in larger size and issued separately as prints. It was, in fact, essentially a print exhibition rather than a book exhibition, and made up in importance and quality of the engravings what it may have lacked in

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illustrative completeness. It was especially notable for the many fine examples of mezzotint engravings which it contained. In connection with this exhibition, original painted portraits of Alexander Pope and John Bunyan were shown.

In December an exhibition was made of Portraits and Views issued by the Society of Iconophiles, which, apart from its special appeal to those strongly possessed of the antiquarian spirit, was found peculiarly interesting to those concerned for the preservation in one form or another of the memorials of persons and places of historical interest in this country and more especially in the City of New York.

1899.—A remarkable collection of Portraits, comparatively little known, engraved by Charles Balthazar Julien Fevret de Saint-Memin, was shown in March of this year. These were, for the most part, medallion portraits of distinguished Americans made on a peculiar plan, introduced by the artist in this country. Accompanying the exhibition was a sketch of the life of the artist, prepared by Mr. F. Weitenkampf, in which the process of which these portraits were the result was fully described—a process not original with the artist, but invented, we are told, by Chretien in 1786.

Two sets of impressions of these portraits were preserved and described by the artist, one of which is in the Corcoran Gallery at Washington, the other being that exhibited at The Grolier Club. The subjects of these portraits are representative of all classes and professions and localities in this country, including Presidents Washington, Jefferson, Madison and Harrison, Chief Justice Marshall, Justice Bushrod Washington, Chancellor Livingston, Governor Clinton and his wife, Paul Revere, Josiah Quincy, Timothy Pickering, Major-General Henry Dearborn, Theodore Sedgwick, Oliver Hazard Perry, Elias Boudinot, Aaron Burr and his daughter Theodosia, Commodore Stephen Decatur, Captain James Lawrence, Dr. Benjamin Rush,

Charles Carroll, of Carrollton, and many others noted in the political, business and social life of a hundred years ago.

Less interesting as works of art than as personal memorials, these exact and uniform engravings find a noteworthy place in the field of Grolier Exhibitions.

The next public exhibition for the year made in April, was a very full collection of engraved and other Portraits of Abraham Lincoln. More than one hundred and fifty of these were shown, all of them adequately described in the catalogue issued in connection with the exhibition, which contained an introduction by Mr. Charles Henry Hart, who, on Ladies' Day, gave an interesting talk on the subject. The completeness of this exhibition was due to valuable contributions by collectors who were not members of the Club, to whom acknowledgments were made in the catalogue.

After this long line of print exhibitions came, in May, 1899, a display of the Original Editions of the Works of Edmund Spenser, commemorative of the three hundredth anniversary of his death. Twenty-three books were shown, besides nearly twenty portraits of the author, and all were very fully described, with careful statements of title-pages and notes of collations, in a small hand list preceded by a brief note.

Our present record ends with an exhibition of Decorated Early English Bookbindings. These were shown in 1899, and comprised one hundred and sixty-two numbers, forming a representative illustration of the best work of the sixteenth, seventeenth, and eighteenth centuries. Many of these examples combined thorough workmanship with rare beauty of effect, and served, as the case has been with all the Grolier exhibitions of fine bookbindings, to reveal the surprising wealth in these treasures which this country contains. Opening with a copy of "Arianus," printed at Basle in 1533, and a copy of "Aristotle," printed in Paris in 1554, both bearing the device

of Robert Dudley, Earl of Leicester, the list continued with notable volumes, the possessions of famous owners. Among these were books belonging to James I, Charles I, Queen Elizabeth, James II, Charles II, William III, Queen Anne, George I and George II, a copy of Spenser's "Faerie Queene" and "Colin Clouts," owned by John Evelyn, Garrick's copy of the "Tragedy of Douglas," by John Home, Horace Walpole's copy of his own work on "Royal and Noble Authors of England," and his copy of "Lives of the Earls and Dukes of Devonshire," and Wood's essay on the "Original Genius and Writing of Homer." The list ended with a brilliant procession of no less than seventeen fine examples of the work of Roger Payne, including the copy of the Bible printed in Edinburgh in 1715 and described in the binder's own language as "Finished in the Richest and most elegant Taste, Richer and more exact than any Book that I ever bound."

Although the criticism may be made that the exhibitions of the Club have not, during the period under review, proceeded upon any apparent system or been developed with any logical purpose, it should be borne in mind that the difficulties attending a systematic series of exhibitions are virtually insuperable and that perhaps as much may be accomplished through a great variety of exhibitions, many of them pertinent to special occasions or growing out of circumstances of the time. It may, at all events, fairly be said of the work done by the Club in this direction, that, taken as a whole, it has resulted in placing before the members and their friends as wide a range of fine bookmaking and illustration and of the related arts of artistic engraving and etching as could well have been devised.

VIII

EXHIBITIONS AND ADDRESSES
1884–1899

1884

May 1 Exhibition: Miscellaneous Etchings. [Partial Catalogue in "Transactions," Part I, pp. 21–22.]

Nov. 26–Dec. 2, '84, Exhibition: Illuminated Manuscripts. [Catalogue in "Transactions," Part I, pp. 24–28.]

1885

Jan. 28 Address: Theo. L. DeVinne: Historical Printing Types.

Feb. 13 Address: Robert Hoe: The Art of Bookbinding.

Mar. 25 Address: William Matthews: Modern Bookbinding Practically Considered.

May 29–June 3, Exhibition: Drawings for Book Illustrations. [Partial Catalogue in "Transactions," Part I, pp. 49–51.]

1885

Nov. 6 Address: Prof. Charles F. Chandler: Photo-Mechanical Processes of Book Illustration.

Nov. 9 Exhibition of Specimens.

1886

Jan. 8 Address: Elbridge Kingsley: Modern Wood Engraving.

Jan. 9–Jan. 16, Exhibition: Engravings on Wood by the Society of American Wood Engravers.

Feb. 18 Exhibition: Bookbindings executed previous to 1800.

Mar. 12 Address: Prof. William I. Knapp: Thierry Martens and the Early Spanish Press.

May 7–May 15, Exhibition: Modern Bookbindings executed since 1800. [Catalogue.]

Nov. 8 Address: W. J. Linton: Wood Engravers of the XV and XVI Centuries. Exhibition of Specimens and Reproductions.

Dec. 16–Dec. 22, Exhibition: Original Drawings made by Edwin A. Abbey to illustrate Oliver Goldsmith's Comedy "She Stoops to Conquer." [Catalogue.]

1887

Jan. 4–Jan. 8, Address: Prof. R. A. Rice: The Etchings of C. Storm van's Gravesande. Exhibition of the Etchings.

Feb. 16 Exhibition: Drawings and Etchings for Book Illustration by George Cruikshank.

Mar. 14 Address: Brayton Ives: Early Printed Books.

Mar. 14–Mar. 19, Exhibition: Early Printed Books. [Catalogue.]

May 5 Address: Heromich Shugio: Oriental Books. Exhibition of Specimens.

Nov. 3 Exhibition: Early English Portrait Engravings.

Dec. 1 Address: Prof. Andrew F. West: The Philobiblon.

1888

Jan. 16 Address: Russell Sturgis: Turner's Liber Studiorum.

Jan. 20–Jan. 28, Exhibition: Turner's Liber Studiorum. [Catalogue.]

Mar. 28 Address: W. Lewis Fraser: Nearly Two Hundred Years of Book Illustrating in America.

Mar. 29 Exhibition: Specimens of Book Illustrations.

April 5 Exhibition: American Illustrated Books.

May 17 Exhibition: Original Manuscripts of the XVIII and XIX Centuries.

Nov. 1 Exhibition: A Selection of Etchings of Jules Jacquemart.

Dec. 10 Address: George Hannah: Early Printed Books relating to America.

Dec. 14–Dec. 22, Exhibition: Early Printed Books relating to America. [Catalogue.]

1889

Jan. 14 Address: Howard Mansfield: The Etched Work of Alphonse Legros.

Jan. 17 Exhibition: Etchings of Alphonse Legros. [Catalogue.]

April 5–April 13, Exhibition: Japanese Colored Prints and Illustrated Books. [Catalogue.]

1890

Jan. 14 Address: Dr. William C. Prime, Albert Dürer and the Beginning of Book Illustration.

Jan. 17–Feb. 1, Exhibition: Books and Prints showing the Beginning of Book Illustration. [Catalogue.]

Feb. 20–Mar. 1, Exhibition: Works of the Society of American Wood Engravers. [Catalogue.]

Mar. 8 Exhibition: The Works of Gavarni. (Lithographs.)

April 4–April 12, Exhibition: Etchings of the last ten years, with some Drawings and Paintings by J. McNeil Whistler.

Nov. 7–Nov. 15, Exposition D'Affiches. [Catalogue.]

Dec. 5–Dec. 18, Exhibition: A Collection of the Etched Work of P. Rajon.

Dec. 24–Jan. 12, 1891, Exhibition: Recent Bookbindings, 1860–1890, executed by American, English and French Bookbinders. [Catalogue.]

1891

Jan. 15 Address: H. Carrington Bolton: The Literature of Alchemy.

Jan. 16–Jan. 26, Exhibition: Books of Alchemy and Early Chemistry. [Catalogue.]

Feb. 4 Address: Frederick Keppel: Personal Sketches of some Famous Etchers.

Feb. 5–Feb. 12, Exhibition: Etchings by and Portraits of the Etchers Bracquemond, Ribot, Flameng, Haden, Jacques, Legros, Lalanne, Rajon and Whistler.

Feb. 19–Feb. 28, Exhibition: Etchings by Rembrandt, with an original painting "The Bohemian Girl."

Mar. 11 Address: Irving Browne: The Pursuits of the Book Worm.

April 21–May 5, Exhibition: Fans, mostly French, of the XVIII Century, illustrating the decorative art of that period. [Monograph.]

May 7 Address: John Stockton-Hough, M.D.: Account of personal researches made regarding the library of Demetrius Canevarius, 1559–1625.

Nov. 4–Nov. 19, Exhibition: Etched Portraits by Leopold Flameng.

Dec. 8–Dec. 22, Exhibition: Engraved Portraits of English Authors from Chaucer to Dr. Samuel Johnson. [Catalogue.]

1892

Jan. 7–Jan. 11, Exhibition: Water Color Drawings by Eugene Grivaz of Paris, illustrating "Peg Woffington."

Feb. 9 Address: Dr. William C. Prime: Genealogy of a Book.

April 8–April 15, Exhibition: Etchings by Philip Zilcken, of The Hague. [Catalogue.]

May 6–May 20, Exhibition: Illuminated and Painted Manuscripts.

Oct. 6 Exhibition: Caricatures by Daumier. (Prints and Drawings.)

Nov. 3 Exhibition: Portraits of French Artists and Authors in Drypoint and Etching by Desboutin.

Nov. 29 Address: Frederick Keppel: Some Masterpieces of Line Engraving. Illustrated with stereopticon views.

Dec. 2–Dec. 20, Exhibition: Line Engraving, designed to illustrate the history of the Art during the past four centuries. [Catalogue.]

1893

Jan. 5 Exhibition: Engraved Portraits by Nanteuil.

Jan. 23 Address: Clarence W. Bowen: Historic Portraits of Benjamin Franklin. Illustrated by stereopticon views.

Feb. 16–Mar. 4, Exhibition: Engraved Portraits by William Faithorne. [Catalogue.]

April 6–April 10, Exhibition: Recent and Valuable Additions to the Library, and Bronze and Silver Medals by J. C. Chaplain, Louis O. Roty and Ringel D'Illzach. [Catalogue.]

April 11 Address: Charles R. Hildeburn: William Bradford, the first Printer in the Middle Colonies.

April 14–April 21, Exhibition: Books printed by William Bradford and other Printers in the Middle Colonies prior to the Revolution. [Catalogue.]

May 12–May 25, Exhibition: Original and Early Editions of the Works of English Writers from Langland to Wither. [Catalogue.]

Nov. 3–Nov. 11. Exhibition: Bookbindings and Artistic Objects in Leather, supplemented by works in Silver, Enamel, Ivory and Miniature Painting.

Dec. 8–Dec. 29, Exhibition: Waltoniana: being Commemorative of the Three Hundredth Anniversary of the Birth of Isaak Walton. [Catalogue.]

1894

Jan. 5–Jan. 12, Exhibition: Portraits in Pastel by J. Wells Champney. [Catalogue.]

Jan. 8 Ladies' Day: Address: J. Wells Champney: Pastels and Pastellists.

Feb 22–Mar. 15, Exhibition: Commemorative of the first Decennial of the Club's existence, being the complete series of publications, including bound and vellum copies, original drawings, manuscripts and other materials, illustrating the work of the Club.

April 6–April 28, Exhibition: Commercial Bookbindings. [Monograph.]

Oct. 5–Oct 20, Exhibition: American Bookplates. [Catalogue.]

Nov. 9–Nov. 24, Exhibition: Early Printed Books, selected from the collection presented to the Club by David Wolfe Bruce. [Catalogue.]

Dec. 7–Dec. 22, Exhibition: Etchings, Dry-points and some Pencil-Drawings by James McNeil Whistler.

1895

Jan. 25–Feb. 23, Exhibition: Historic Bindings.

Mar. 8–Mar. 23, Exhibition: Engraved Portraits of Women Writers from Sappho to George Eliot. [Catalogue.]

Mar. 12 Ladies' Day: Address: Mrs. J. Wells Champney: Engraved Portraits of Women Writers.

April 26–May 18, Exhibition: The Engraved Works of Asher Brown Durand. [Catalogue.]

Oct. 10 Exhibition: Commemorative of the Centennial of the Birth of Keats.

Nov. 7 Exhibition: Books of Vers de Société and some Engravings by F. Gaillard.

Dec. 6–Dec. 28, Exhibition: Portraits of French Writers prior to 1800. [Catalogue.]

1896

Jan. 24–Feb. 15, Exhibition: Etchings by Chaplin and some English Artists.

Mar. 6–Mar. 28, Exhibition: Illustrative of a Centenary of Artistic Lithography, 1796-1896. [Catalogue.]

April 10 Ladies' Day: Address: Howard Mansfield: Japanese Prints.

April 11–May 2, Exhibition: Japanese Prints. [Catalogue.]

May 7 Exhibition: Original Drawings from Oriental Art Objects.

Oct. 9–Oct. 24, Exhibition: Engraved Work of Charles Burt.

Nov. 6–Nov. 21, Exhibition: Books, Blocks, Prints, etc., illustrative of the work of the Chiswick Press.

Dec. 4–Dec. 19, Exhibition: Lithographic Prints in color of the Oriental Porcelains in the Walters Collection by Louis Prang.

1897

Jan. 7 Address: Louis Prang: Color Lithography.

Jan. 29–Mar. 13, Exhibition: Etchings, Dry-points and Engravings on Copper by Albert Dürer.

Mar. 26 Address: Frederick Keppel: Illustrated lecture on Seymour Haden, Painter-Etcher.

April 9 Ladies' Day: Address: Miss Evelyn Hunter Nordhoff: Practical Bookbinding, with examples of work in progress.

April 10–April 24, Exhibition: Recent American Bookbindings. (In leather.)

May 7–May 22, Exhibition: Plaques and Medals made by A. Scharff, Prof. S. Schwartz, Tautenhayn, Radnitzky, F. Pawlik, Taunen, and other Austrian artists.

Nov. 5–Nov. 20, Exhibition: The Works of Alfred, Lord Tennyson and Tennysoniana. [Catalogue.]

Dec. 10–Dec. 25, Exhibition: A Collection of Plans and Views of New York City from the year 1651 to the year 1860. [Catalogue.]

1898

Jan. 28–Mar. 5, Exhibition: Etchings and Drawings by Charles Méryon. [Catalogue.]

April 8–April 23, Exhibition: Early English Engraved Title-Pages and Frontispieces. [Catalogue.]

April 13 Ladies' Day: Address: Clarence Cook: Early English Engraved Title-Pages and Frontispieces.

May 5 Exhibition: Recent additions to the Library, together with Bindings and Typographical Medals.

Nov. 4–Nov. 19, Exhibition: English Literary Portraits. [Catalogue.]

Dec. 8 Exhibition: Portraits and Views issued by the Society of Iconophiles.

1899

Jan. 27–Feb. 11, Exhibition: Old English Bookbindings. [Catalogue.]

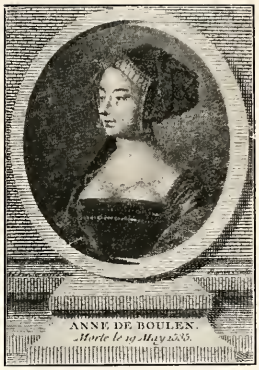
Mar. 10–Mar. 25, Exhibition: Portraits by Charles Balthazar Julien Fevret de Saint-Memin. [1770–1852.] [Monograph.]

April 7 Ladies' Day: Address: Charles Henry Hart: Abraham Lincoln's Place in History.

April 8–April 22, Exhibition: Engraved Portraits of Abraham Lincoln. [Catalogue.]

May 5–May 20, Exhibition: Original Editions of the Works of Edmund Spenser—Commemorative of the Three Hundredth Anniversary of his Death. [Catalogue.]

ADDRESSES



IX

WOMEN WRITERS FROM SAPPHO TO GEORGE ELIOT *

When The Grolier Club did me the honor to ask for a running commentary on their exhibition of portraits of Literary Ladies of the Olden Time, it was understood that it would be impossible to notice any considerable number of them, and it was decided to select a very few who should represent the sisterhood. I have chosen not the great names, with whose superb achievements all are familiar, but a few from the great middle class, who accomplished much, but whose works are little read in our busy modern life.

I am delighted to find that dates of birth and death are tabulated

* Abstract of an address delivered by Mrs. J. Wells Champney at The Grolier Club on Ladies' Day, March 12, 1895.

in the catalogue, which does away with all necessity of mentioning them in my chat.

One of the earliest authoresses of English birth is Dame Juliana Berners, who wrote in the fourteenth century on "Heraldry, Hawking, Hunting and Fishing with an Angle." In the "Boke of St. Albans" her rhymed treatise is quoted as "the Explicit Dam Julyans Barns in her Boke of huntynge."

She held the position of prioress of Sopwell Nunnery, in Hertfordshire, whose ruins are still to be seen not far from the little river of the Ver, still famous for its trout. This sporting prioress not only tucked her robes about her and waded the streams, but she rode bravely to hounds, nor feared to hunt the wild boar. Her writings are a quaint mixture of suggestions of her sacred vocation and her sporting avocations, as may be seen from the following example:

"The season of the boore is from the Natyvyte,
Tyll the puryficacoñ of our lady soo fre.
For at the Natyvyte of our lady swete
He may finde where he goeth under his fete,
Both in wodes and feldes corne and other frute
When he after foode makyth ony sute
Crabbes and oke cornes and nottes where they grow
Hawyes and hipes and other thynges I now
That tyll the puryficacoñ lastyth, as ye se,
And maketh the boore in season to be."

Let us now skip a couple of centuries and look at a group of British Queens—Anne Boleyn, Queen Elizabeth and Mary, Queen of Scots.

Anne Boleyn's claim as an authoress rests on very slender foundations, but the poem which is attributed to her is so pathetic, that, if she really wrote it, she deserves a place among the immortals:

"O death! rocke me on sleepe,
Bring me on quiet reste;
Let passe my verye guiltless ghost
Out of my carefull brest;

Toll on the passinge bell,
Ring out the doleful knell,
Let the sounde my dethe tell.
For I must dye,
There is no remedy,
For now I dye.

Farewell my pleasures past,
Welcum my present payne ;
I feel my torments so increse,
That lyfe cannot remayn.
Cease now the passing bell,
Rung is my doleful knell,
For the sound my deth doth tell.
Death doth draw nye,
Sound my end dolefully,
For now I dye."

The following relique is supposed to have been composed and repeated by Mary, Queen of Scots, on the night before her execution. I give it in the original Latin, as no translation could preserve its charm:

" O Domine Jesu! speravi in te.
O care me Jesu ! nunc libera me.
In dura catena,
In misera pæna,
Desidero te.
Languendo,
Gemendo,
Et genu flectendo,
Adoro,
Imploro,
Ut liberes me ! "

Queen Elizabeth's scholarship is well authenticated. Her extempore responses in Latin on various occasions rose to eloquence. She was ingenious in repartee, as in her evasion of a theological question (that of the real presence)—

" Christ was the Word that spake it;
He took the bread and brake it;
And what that Word did make it,
That I believe, and take it."

She did not even disdain rebuses, making the following on the name of a Mr. Noel:

> "The word of denial, and letter of fifty,
> Is that gentleman's name who will never be thrifty."

In 1640 a very remarkable woman was born in England—Aphra Behn, a genuine Bohemian. She went to Surinam as a child, and wrote a novel called "Oroonoko." Returning to England she married and lived at the Court of Charles II, became a widow and was sent to Antwerp by the Government as a spy. She moved in fashionable society, and had many suitors among prominent men, who revealed to her political secrets. All this time she was writing voluminously, producing eighteen plays in nineteen years. Her comedies are very humorous, but also very coarse, and have met with well-deserved oblivion; but they were performed to packed audiences, and she enjoys the distinction of being the first woman who earned her livelihood by her pen.

Wit was a characteristic of the women of this period. Lady Mary Wortley Montagu is as famous for her repartee in conversation as for her letters. There is a mordant quality in both which injures their fine flavor, as when she wrote: "It goes far to reconcile me to being a woman when I reflect that I am in no danger of ever marrying one."

Lady Winchilsea.

Wordsworth in one of his essays declares that "excepting the 'Nocturnal Reverie' of Lady Winchilsea and a passage or two in the 'Windsor Forest' of Pope the poetry of the period intervening between the publication of the 'Paradise Lost' and the 'Seasons' does not contain a single new image of external nature." Edmund W. Gosse says that her poetry is "simply phenomenal" as a creation of

this period and "worthy of the closest observers of nature in a naturalistic age."

She describes that exquisite gray morning twilight which comes before the dawn Corot loved to paint:

"In such a night, when every louder wind
Is to its distant cavern safe confined,
When darkened groves their softest shadows wear
And falling waters we distinctly hear,
When through the gloom more venerable shows
Some ancient fabric awful in repose;
When the loosed horse, now, as his pasture leads
Comes slowly grazing thro' the adjoining meads.
Whose stealing pace and lengthened shade we fear
Till torn up forage in his teeth we hear;
When curlews cry beneath the village walls,
And to her struggling brood the partridge calls;
In such a night let me abroad remain
'Till morning breaks and all's confused again."

In lighter vein is her

ANSWER TO MR. POPE

Disarmed with so genteel an air
  The contest I give o'er,
Yet, Alexander, have a care,
  And shock the sex no more—
We rule the world our life's whole race,
  Men but assume that right,
First slave to every tempting face
  Then martyrs to our spite.

Caroline Oliphant, Baroness Nairn, 1766–1845.

A surprising number of the most familiar Scotch songs, many of them popularly believed to have descended from remote antiquity, were written by Lady Nairn: The Land o' the Leal, The Laird o' Cockpen, Caller Herrin, Wha'll be King but Charlie, Charlie is My Darling, etc.

Most of her songs were written early in life soon after the appearance of Burns's poems in 1787. Her songs contain all that is best in Jacobite poetry of Scotland, the tender regret, the high-tempered gaiety that bends but will not break, the fiery spirit that reaches forward to victory and never thinks of defeat. The poems were written for the consolation of her grandfather, who had been "out" in 1715 and again in 1745. It was a misfortune for the Pretender that such a poet laureate of his cause did not appear till forty years after that cause was hopelessly lost.

WHA'LL BE KING BUT CHARLIE

The news frae Moidart cam' yestreen
  Will soon gae mony ferlie;
For ships o' war hae just come in
  And landit Royal Charlie.
Come through the heather, around him gather,
  Ye're a' the welcomer early,
Around him cling wi' a' your kin,
  For wha'll be king but Charlie.

The Hieland Clans, wi' sword in han',
  Frae John o' Groats to Airlie,
Hae to a man declared to stan'
  Or fa' wi' Royal Charlie.
There's nae a lass in a' the lan'
  But vows baith late and early
She'll ne'er to man gie heart nor han'
  Wha wadna ficht for Charlie.

What is it that we glean as the peculiar and leading excellence of woman's work in literature from this superficial review? Is it brilliancy, wit, grace, charm, in all of which she does excel? It it not rather, with only here and there an exception, purity, delicacy and a direct moral purpose? Men say we cannot write a novel without preaching. Be it so. Let a moral purpose stand as the distinguishing characteristic of woman's work, most markedly so in the ablest as in

George Eliot, Mrs. Browning, Mrs. Stowe, Helen Hunt, and others of more modern date.* To what end are great gifts bestowed and technique painfully mastered if not to make the world better? It is to woman's praise that this high responsibility has seldom been disregarded.

ELIZABETH W. CHAMPNEY.

* Other literary ladies, treated at too great a length to be included in this extract, were: Jane Austen, Anne Bradstreet, Anne Letitia Barbauld, Mrs. Thrale Piozzi, Maria Edgeworth, Mrs. Inchbald, Madame D'Arblay (Fanny Burney), Mrs. Radcliffe.

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X

JAPANESE PRINTS *

KIYONAGA

It is a significant fact that the western world has been slow to appreciate the pictorial arts of Japan. The fact is so exceptional that there must be some special reason for its existence. Novelty alone cannot explain it, for the merits of other phases of artistic achievement quite as peculiarly Japanese have not been passed by because of their strangeness. On the contrary, they have met with a ready reception wherever they have become known.

The blue and white porcelain made for the early Dutch traders, although not the highest achievement in Japanese ceramics, found a wide market in Europe, and not only fostered the manufacture of similar wares, but developed the tastes of the people. Japanese lacquers, grudgingly allowed to go from the country, were, nevertheless, eagerly

* An address delivered by Mr. Howard Mansfield at The Grolier Club on Ladies' Day, April 10, 1896.

taken whenever they could be had. More than a century ago collections of lacquers were owned in France by Madame de Pompadour and by Marie Antoinette, and a few specimens were treasured in great houses in England. Japanese metal work—the finer work found in sword guards, knife handles and other sword ornaments, and the bolder work found in armor and in bronzes—gradually came to hold a prominent place in European museums and in the collections of amateurs. Objects carved in wood and minute carvings in ivory have become well known and highly prized wherever Japanese art has made its way. Brocades and other stuffs of Japanese origin have been widely collected and enthusiastically admired, and have largely influenced decorative art on two continents.

But, when paintings and prints are concerned, the case is noticeably different.

In Paris, where appreciation of Oriental art has always been liberal, there were, years ago, a few collectors—but only a few—who appreciated both prints and paintings. In London, also, there were some by whom they were gathered and prized. As early as 1882 an extensive collection of Japanese paintings was purchased for the British Museum from Dr. William Anderson, then and still perhaps the highest authority on historical knowledge of Japanese paintings and prints. Yet, at the British Museum, ten years later, it was with some difficulty that access to these treasures could be obtained, and it was very evident that there was no such interest in them as was commonly shown in the other art possessions of the Museum.

Even before the exhibition of 1876 at Philadelphia, which opened our eyes to the wonderful artistic resources of the Japanese, there were important collections of lacquers, ivory carvings and metal works here and there in our larger cities. Since then, collections of various kinds have been amplified and have increased in number, so that Japanese art may be said to have found marked hospitality on these

shores. Yet, until a comparatively recent time, when the remarkable collections now deposited in the Museum of Fine Arts in Boston—perhaps the most remarkable in existence—were brought over, there were no collections of importance, either of Japanese paintings or prints, within the bounds of this country. And it is doubtful if there are in this country to-day more than ten collectors of Japanese paintings. There are more collectors of Japanese prints, but many, perhaps the majority, of these collectors have made their collections within the last two years. For it was not until 1894 that fine Japanese prints could be purchased in the United States, although, as we well know, every other form of Japanese art, of the highest quality, had for years been obtainable here.

Now, the special reason for this lack of sympathetic appreciation must be sought in something peculiar to our own temperament or conditions. For, with the Japanese, painting is regarded as the very highest form of their art—as the most expressive, as the most admirable. While artists in other fields have been variously regarded, some honored highly and others treated merely as artisans, the painters of the classical schools of Japan have, from the remotest times, been greatly esteemed and often rewarded with important public offices, as well as honorable titles, on account of their achievements with the brush.

Doubtless this peculiar lack of appreciation of Japanese paintings and prints on our part can be variously explained. We approach them in a different spirit from that in which we consider other works of Oriental art. We judge them from a different point of view from that which obtains in Japan. Our temperament and our training are, on the whole, unfavorable to a genuine liking for forms of expression which differ in essential respects from the paintings and prints to which we have been accustomed.

The frame of mind in which we approach different forms of Oriental art seriously influences our first impressions, if not our ultimate

judgment. When, for example, a Japanese inro is, for the first time, placed before us, we find in that peculiar little lacquered case something so entirely unlike anything we have seen before, that we are virtually forced to judge it entirely on its merits. We have, fortunately, no standard of comparison, and therefore we have no prejudice: and we regard it simply for what it is, and we generally find it beautiful and admire it accordingly. And so, with a fine sword-guard. Such an appendage to a sword we have never seen before, but, as we examine it, our wonder grows at its originality and beautiful workmanship, and, in time, we come to appreciate it, aided rather by the fact that it is alien to any form of art with which we were previously familiar. So, with Japanese carvings of wood and of ivory, which are so Oriental in spirit and design that they differ essentially from the equally laborious work of European artists.

But the moment we approach a Japanese painting, our mood changes. Here we feel that, as critics, we stand on ground of our own. We fall to making comparisons and we judge according to what we have adopted as standards. We feel at once that what is before us is not conceived or wrought as our paintings are. In so far as it fails to resemble what we consider the highest form of pictorial art, in so far we are prone to condemn it. When it approaches what we believe to be the correct standard, then we like it. But it is not impossible that in this way we form a judgment exactly opposed to that which we should form. For, we are inevitably hampered by prejudice, and can seldom become open-minded enough to accept the Japanese painting for what it is. On the other hand, we are likely to condemn it for what it is not. We are somewhat in the attitude of the American gentleman who, listening to praise of Japanese paintings, asked, "But do the Japanese have pictures, real pictures, you know, with gilt frames?"

With prints I admit that the case is not quite the same. The

famous prints in black and white among Japanese works are not so different from the woodcuts of Dürer, for example, that we cannot pass from an appreciation of the latter to an acceptance of the former. But, toward Japanese prints in general we are in somewhat the same attitude as that which we instinctively assume with regard to the paintings. Instinctively we say, "These may do very well for the Japanese, but somehow they are not the things for us; they do not look right; they are not such as we have known." Indeed, in prints, as well as paintings, the Japanese point of view and method vary so from those of our painters that we cannot properly judge the results of the one method by reference to the results of the other. Yet, the difference in attitude, for which differences in method and points of view are responsible, is one which inheres and which it is difficult for us to overcome.

Now, the Japanese points of view are so far apart from ours, and are so peculiar, that I cannot explain them fully at this time, even if I could explain them adequately. It is enough to say that, in the treatment of large masses and objects customarily seen at a distance, the work of Japanese painters is, as a rule, impressionistic to the last degree; in the treatment of small objects, those which are customarily near the eye, their work is minute and realistic. Their landscapes, therefore, are broad and general, perhaps flat to us, with very little of detail, with very little finish; in fact, they convey to us mainly an impression or a glimpse or a sentiment rather than an accurate representation of a scene. But when it comes to the painting of flowers or the painting of birds or of fishes, the Japanese artists often work with a scientific appreciation which places their achievements beyond the reach of outside rivalry. The same minuteness, the same delicate exquisiteness in design and execution we find in Japanese brocades and other stuffs and in whatever art works are to be examined close at hand. It is also to be noted that the works of Japanese artists are

often wrought in pure abstraction, with a sole view to beauty of form or of color or of mass or of line or mere suggestion, without regard to the demands of realism, which we are prone to consider as imperative.

It seems, therefore, that a certain amount of prejudice on our part must be laid aside before the store of genuine pleasure which may be derived from the careful study of Japanese colored prints can be brought fully within our reach.

But, before considering such merits as can be claimed for these prints, it may be well to say a few words about the circumstances under which they came to be produced; for they specially represent a notable phase of the art of Japan.

Japanese art is, in the main, an art of traditions, and an art of very strict traditions. From the earliest times there have been schools with rules as rigid as those of the strictest schools of medicine. The Kano school of painters, for example, has, from the fifteenth century until to-day, preserved its rules and its traditions. In former times, at least, its pupils were not even allowed to associate with the pupils of other schools. From generation to generation the traditions of each school were so exactly handed down that no independent thought, no independent style of execution, was considered allowable. The pupils went on in their course of discipline, reproducing constantly masterpieces of the old time, until they were allowed to set up a studio for themselves, and then work out their own ideas, but still according to the method of their school.

The school—if it may be so termed—which is represented in the Japanese prints on exhibition is what is known as the Ukioye—"Ye" meaning painting and "Ukio" meaning, originally, I believe, the evanescent world as viewed through the medium of the Buddhist religion, but finally, in the popular estimation, the passing world which we see about us.

The school is not one of long duration. It grew up in the latter

part of the seventeenth century. The originator was Matahei, a great painter, of whose works very few have reached our time in their integrity, and none, I think, in the form of prints. Matahei broke loose from former traditions. His style was not founded on that of any previous master. He sought patronage in a new quarter. He pictured this "passing world" in various phases—the people of the time, their costumes, their amusements, their daily doings. As is readily seen, it was mainly a cheerful life which found expression in the works of this school.

Not that this school was the first to portray scenes in the life of the people. The Tosa school had long before done this; but they were scenes in the life of the titled nobility and the Samurai. The Tosa paintings represented the achievements of great heroes, battle scenes, court scenes, temple scenes, and the doings of people of the aristocratic type. The painters of that school considered it beneath their dignity to picture the ordinary life of the common people.

Under the peaceful régime of the Tokugway dynasty, however, riches had increased and luxurious living had been developed; there had grown up a large pleasure-loving class who had but slight regard for the strict traditions of old Japan. In all the large cities were many engaged in mercantile pursuits, who, although far down in the social scale, nevertheless had the means at their command to gratify the tastes which they possessed. They loved the theatre, which the people of the higher classes at that time never condescended to frequent; they loved all sorts of amusements which were considered vulgar. Those above them looked down upon their manner of life very much, I fancy, as the higher French nobility look down upon the wealthy bourgeoisie of Paris.

Now, for these rich, pleasure-loving and picture-loving people of the mercantile class arose a school of artists who made for them play-bills and portraits of actors and famous beauties, delineations of cos-

tumes and fashions, pictures of every-day life, its occupations and amusements, and, in short, whatever was going on in the "passing world." And not for these people only, but for the more frivolous youths of the Samurai class, who, year after year, came with their lords to Yedo, the Shogun's capital, and who would take home with them these souvenirs of gay life. Indeed, very many of the pictures which were produced in the form of colored prints for circulation everywhere, were beautiful fashion plates. They show patterns of brocades, styles of garments, modes of wearing the obi or sash and arranging the hair, and their dates may often be determined from a knowledge of the changing fashions. And some of these beautiful prints are merely advertisements or hand-bills. We must not, however, because they are hand-bills or play-bills or fashion plates, think slightingly of them or regard them as inferior art. On the contrary, it ought to increase our admiration that such evanescent things should be such great art, and that these artists, working from day to day to meet a passing demand, should, nevertheless, put into their works such spirit, such talent, such genius even, and expend on them such a variety of taste and skill as to make them the wonderful pictures they are.

All these prints were engraved on wood. The early engraving on wood blocks in Japan is wrapped in a good deal of obscurity. In the Temple of Shibamata there is, I believe, an engraved plank attributed to the priest Nichiren, and dated in the thirteenth century. Of course, it is impossible to say how genuine it is, but it has been transmitted as an historical relic. In the fourteenth century there were books illustrated with rude woodcuts, and earlier than that there may have been similar works of which all trace has now been lost. There was exhibited in 1889 by Mr. Shugio, at the old rooms of The Grolier Club, a remarkable collection of Japanese prints; and in that collection was a book illustrating various occupations, which bore the date of 1533.

Yet the famous Ise Monogatari, of 1608, has generally been considered the earliest literary work with illustrations. Thus it appears that, from the sixteenth century, at least, book illustration has been more or less common among the Japanese.

All the early illustrations were in black and white. No remarkable works, however, were produced until toward the end of the seventeenth century, when Moronobu appeared, who brought to the service of book illustration a strong originality as well as unusual talent. He produced fine, artistic pictures, which were engraved by skillful engravers specially employed for the purpose. Of these engravers and of their successors, very little is known, as the whole credit of the work went to the artist who produced the design. Not only the design, but in later times, the final effect of the prints as well was often due to the artist, who suggested the coloring and superintended the printing.

While most of the known wood engravings of Moronobu are printed in black and white, some prints from his designs were colored by hand, various colors and sometimes lacquer being employed for the purpose. It was not, however, until 1748 that the first book of illustrations printed in color was issued in Japan.

Moronobu was followed by Masanobu, a great master, some of whose finest designs were splendidly colored by hand while others were printed in two or three colors. The printing in two or three colors was sometimes, but not often, made by coloring different parts of the same block. It appears, however, that the method of printing different colors from different blocks soon came to be generally adopted. The colors thus used by Masanobu were yellow, green and rose color.

About the middle of the eighteenth century came Harunobu, who enlarged the scheme of coloring, employing as many as five blocks for different colors, and using uninked blocks for purposes of embossing. With Harunobu the process may be said to have reached its climax,

although afterwards various refinements came in through over-printing, sometimes as many as thirty printings being used for the purpose of securing variety and delicacy of effect in the rendering of a single design.

Let me try in a few words to describe the process of engraving and printing these woodcuts.

The block of wood—usually cherry—sawn lengthwise with the grain, and not across it as with us, having been smoothed to the right surface, the design, drawn by the artist upon thin, transparent paper, was laid face down, so that, after reversal, the print would be the same as the design. Next the design was pasted upon the block, and the surface of the paper was carefully scraped until the design showed through. Then the block was given to the engraver, who delicately cut away the wood on each side of the lines of the design, the wood in the intermediate spaces being removed with a chisel. This left the block showing only the design in raised lines, from which a black and white print would be produced. The artist would then carefully plan his scheme of coloring, and a block for each color would be engraved, in which the parts meant to take that color would be left in relief, and the rest cut away. A right angle, engraved at the lower right-hand corner of the original block and a straight line even with its lower arm at the left, would be repeated on each subsequent block, for the purpose of exact register. The original block would be inked and the subsequent blocks covered with water color applied with a brush. Then the moistened paper would be carefully placed upon each block in succession, and the printing would be effected by pressure from the hand, applied to the back of the paper by means of a pad. By fitting each impression to the next block according to the angle and line at the bottom, perfect coincidence of parts could be secured. Although this method of register is extremely simple, it seldom failed in exactness, as a careful inspection of the prints will show.

KIYONAGA

The art of color printing was notably developed in the delineation of actors and the illustration of scenes in lyric and popular dramas. We find remarkable dignity and effective breadth of treatment and fascinating schemes of color in these theatre prints. Conspicuous among the earlier men who designed them are Kiyonobu, Kiyomasu, Toyonobu, Kiyomitsu, Kiyohiro, Shigenaga and Shigemasa, as well as Masanobu.

Among the later men working in this vein, Shunsho should be specially mentioned, because his actor prints are among the finest which have ever been made, and are wonderfully beautiful examples of coloring.

Koriusai's designs are remarkable for their peculiar coloring, and those of the long-and-narrow shape are particularly graceful.

But in the works of Kiyonaga the art of the Ukioye school may be said to have reached its culmination. In breadth, in dignity, in style, in admirable execution and fine coloring, he probably has never been surpassed. Later artists of this school did more wonderful work in the way of minuteness, though no one among them all has, on the whole, ever excelled him.

Resembling in many respects the work of Kiyonaga, but with an individuality of its own, is the work of Shuncho, while more individual than that of Shuncho, and perhaps more graceful and charming, is the work of Yeishi.

Utamaro later carried the art to its technical extreme, if not to its highest merit, and at least reached the summit of popularity, to which the variety and extent of his work went far to entitle him.

Almost as versatile as Utamaro, and often stronger and more distinguished, was the first Toyokuni at his best, with whom the distinctive art of the school may be said to have ended.

Hokusai, who was a pupil of Shunsho, began in the style of his master, but afterwards became entirely independent and established a school of his own, and began to sketch right and left everything which

came under his eye. In the course of his long life he produced a volume and body of work which I believe has not been surpassed in extent or variety by that of any artist of whatever nationality. Hokusai not only made paintings of the people, but religious paintings and landscape paintings and paintings of birds and flowers and animals, and designs for decoration without number.

Comparatively few of Hokusai's original paintings and designs have come down to us, since most of them were destroyed in the process of engraving from them. Consequently, he is best known through the illustrated books, often in black and white, which extend to many volumes, and in numerous series of views in colors, including views of Famous Bridges, views from the Tokaido Road and views of Mount Fuji.

Hokusai was followed by Hiroshige, who made admirable paintings of flowers and birds, but chiefly landscape paintings. Much of his work in the form of paintings, as well as that represented by prints from his drawings, has been preserved. His landscape prints, albeit sometimes stiffly executed, are often beautifully expressive.

Hokusai is probably better known outside of Japan than any other artist whom that country has produced. He is not regarded by the Japanese as the greatest of their painters, nor do his prints rank among the finest of the Ukioye school, but in Europe and America he is generally considered to be the shining light of the Orient. He is certainly a master. His work is marvelous in variety and vivacity and brilliancy of execution. Much of it is great, in spite of the fact that the artist lacked, in the early period of his instruction, the discipline which might have made him a better draughtsman. Perhaps, however, with any stricter training, he would have been less wonderful and picturesque.

Hokusai's life is exceptionally interesting, but reference will only be made to two letters, which he wrote in his later years, as giving some insight into his character. One of these reads thus:

"Since I was six years old I have had a mania for drawing the forms of things. About the age of fifty I had produced a multitude of drawings, but I am dissatisfied with everything I produced before the age of seventy. It was at the age of seventy-three that I came to comprehend a little the form and real nature of birds, fishes, plants, etc. Consequently, at the age of eighty I shall have made considerable progress, and at ninety I shall have reached the bottom of things. At one hundred, I shall decidedly have arrived at a superior, indefinable position, and at the age of one hundred and ten, whether it be a point or a line, everything will be full of vitality. I ask those who shall live as long as that to see if I keep my word.

"Written at the age of seventy-five by me, formerly Hokusai, now Gwa-kio Rojin (the old man mad about drawing)."

Hokusai died at the age of eighty-nine years, and just before his death, when he saw his end approaching, wrote the following letter to one of his friends:

"King Yema [who is the Japanese Pluto, I believe] is very old and about to retire from business. To that end he has built a pretty little house in the country, and has asked me to go and paint a kakemono for him. I shall be obliged to leave in a few days, and when I go, I shall take my drawing materials with me. I shall have a nice little place on a corner of Infernal Regions Street, and I shall be happy to receive you whenever you have occasion to pass that way."

Such was Hokusai, who, if not the greatest of the artists of the popular school, was one of the most notable and is perhaps the most conspicuous,—certainly an artist of the most remarkable individuality.

Of the men who were strictly of the Ukioye school of figure painters, the last of the masters was Toyokuni, who died in 1828. Hokusai, who died in 1849, and Hiroshige, who lived until 1858, although commonly classed as belonging to the popular school, were really independent artists, working for the most part in freedom from

all traditions. With the exception of the work of these men and a few others, nothing of great importance in the way of prints has been produced since the death of Toyokuni, except, possibly, some of the war pictures made within the last two years, which are certainly spirited and remarkable, and a few very recent productions which possess considerable charm of color.

Now, a few words with regard to the prints themselves:

Dr. William Anderson, to whom I am indebted for many of the facts which I have given you, made the prediction not long ago, that before many years these prints—although published very much in the way of ephemeral illustrations and advertisements, and given at the time only trifling care and thought of preservation, and sold for a song—would be treasured as the works of Dürer and Rembrandt are. That prediction has been almost completely fulfilled, because we have before us prints which have cost their fortunate owners as much as they would have to pay for fine examples of Dürer and Rembrandt.

Whatever else may be said of these prints, I think an examination will prove that in certain qualities they are not surpassed by anything which has been produced outside of Japan.

You will discover in them, first, a great charm of composition. Excellence in composition is peculiarly a Japanese virtue—to the Japanese painter it is the prime essential. And while you may not at first seem to think much of the composition, yet, if you study the matter, you will see that the arrangement of the picture has been very carefully and effectively thought out by the artist. Even in these cheap forms of illustration, the artistic instinct always controls.

Then you must admit that there is a wonderful beauty of line. With the Japanese, as with the early Chinese, caligraphy had the rank of an art, and in China and Japan there are preserved as precious things scrolls containing poems written in beautiful handwriting. Fortunately, these people had a style of writing which allowed the use of

beautiful lines. The characters used are in themselves charming to behold when well written.

Then the method of the Japanese in producing the lines of their compositions was such as to result in the easy, graceful, flowing character which you observe in so many of these prints. The Japanese artist's method of painting and drawing is very different from that of his remote Western brother. While the Western artist stands or sits before an upright canvas and draws mainly from the elbow and a good deal from the wrist, the Japanese artist places his paper upon the floor and looks up at his subject, instead of out at his subject, and draws chiefly from the shoulder. So you find a remarkable certainty and firmness of line in these prints, which are engraved in exact compliance with the lines drawn by the artist. For while later blocks had to be engraved from impressions of the prints, yet, in every case, what you see in the earlier proofs is the line of the artist as he originally drew it.

Then there is an amazing exquisiteness of detail and finish in these prints. The costumes, which are so important a part of them, are, I take it, often fanciful, imaginative, growing entirely out of the brain of the designer. They would have been more surprising if they had existed. As it is, they are wonderful in originality and variety and minuteness of design. So varied are they that you will scarcely find among them two designs alike.

You will, perhaps, say that there is one thing which these prints do not have—personal expression in the different faces. At the first glance, I suppose, they will all seem very much alike to your eyes; yet, if you study them closely, you will find that there are great differences; and I suppose that, to the eyes of the Japanese, they do not look at all alike.

There is another thing which you may say about them—that often there isn't any body in the clothes. That is so; it is often impossible

to make out the anatomy. But you must remember that these Japanese artists were not drawing for the purpose of exhibiting anatomy. They considered that to be the special province of the sculptor. We must bear in mind that their purpose was to give an idea of the gaiety, of the brightness and the charm of life, of pleasures and occupations, of beautiful stuffs and fleeting fashions, and to express all these things in terms of pure art. While working with such aims, they felt under no necessity of being realistic in respects which we have commonly been taught to regard as essential in pictorial art. Judging by results, can we justly say that they were wrong?

In the case of landscapes, something of the sort also holds true. If you will take even the best photographs of Japanese landscapes, colored exquisitely and made very beautiful, and compare them with fine impressions of some of Hiroshige's or Hokusai's best prints, you will, I think, find that after all the charm which moves one in the presence of nature shines out of the prints rather than from the photographs.

There is, moreover, one glory in all these prints which cannot be gainsaid nor belittled. In splendor and variety and exquisiteness and gradation of coloring, they are not only unsurpassed, but unmatched the world over. Their charm in this respect asserts itself at once and, yielding constant delight, commands our admiration to the end. Here, indeed, is absolute beauty.

Range of subject and variety of treatment are also noteworthy in the work of the popular school, in spite of many similarities; and in this regard the school must be held to compare very favorably with any of the classic schools of Japan. Taken as a whole, the art of Ukioye, especially in the colored prints, is, in my judgment, not only one of the most remarkable phases of art expression in Japan, but deserves to rank as one of the most notable forms of pure art which the world has seen.

There are represented in the present exhibition twelve of the principal artists of the Ukioye school, whose works have been reproduced in the form of prints. They are Moronobu, the early master, whose vigorous style is capitally illustrated; Masanobu, whose graceful and beautiful work is shown here in absolute perfection; Harunobu, who created these unsurpassed pictures of youthful life; Koriusai, with his famous portrayals of noted beauties in marvelous raiment; Shunsho, whose portraits of actors are unexcelled in delicacy and charm of coloring; Kiyonaga, whose fine composition, dignified treatment and beautiful coloring are admirably represented; Shuncho, whose pictures are so joyous and refined; Yeishi, a master of delicate and delightful designs; Utamaro, varied and wonderful, whose wide range is well displayed; Toyokuni, whose breadth and strength are shown by splendid examples; Hokusai, of whose versatility and picturesqueness we can form a fair estimate; and Hiroshige, whose excellence in the painting of flowers as well as landscapes is adequately attested.

It has been impossible to represent fully the art of the popular school. There was not space at command for a display of paintings, and the admirable work of many artists has necessarily been omitted. Yet, the prints which are shown are uniformly excellent impressions, and are fairly typical of the best work of the twelve masters chosen for representation. They may be taken, I think, to illustrate sufficiently the character and range and scope of the achievements of the popular school from the end of the seventeenth century to the early part of the present century, when, after a brief revival, this unique phase of Japanese art may be said to have passed away.

Apart from the direct value of these prints as beautiful creations, they serve to confirm the view that the art which is to be for all time must be art of the artist's own time. Adherence to ideals which are no longer believed in, fidelity to what was once an inspiration but

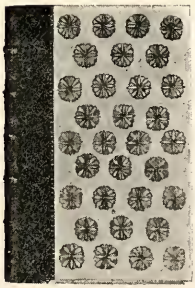
has become a formula, or conscientious devotion to archæology may, indeed, through the efforts of exceptionally able men, achieve admired results. But such results can scarcely have the vital and enduring quality which characterizes work which derives its impulse from what the artist sees around him or genuinely cares for or holds in sincere faith. If the men whose works we have been considering had applied their talents to the portrayal of Buddhistic divinities or to repetitions of Chinese landscapes or to the interpretation of nature according to Kano models, it is conceivable that they might have produced excellent paintings, but it is inconceivable that they would have added, as they have, to the world's store of permanent art.

HOWARD MANSFIELD.

HARUNOBU

IX

PRACTICAL BOOKBINDING *



Having been honored by the invitation of The Grolier Club to give a talk on Ladies' Day on the subject of Bookbinding, and being a practical bookbinder, I will assume that my hearers will be most interested in hearing of and seeing the processes by which the printed sheets and the other materials become the bound book. But before passing to the mechanical part it may be of service to review in brief the history of the art. The distinguished English binder of to-day, Mr. Cobden-Sanderson, says

* Abstract of a lecture delivered by Miss Evelyn Hunter Nordhoff at The Grolier Club on Ladies' Day, April 9, 1897. Miss Nordhoff died November 2, 1898.

in one of his lectures: "Binding has its origin in the desire to perpetuate thought." From this point of view it may be said, with truth, that the first bindings were the stone walls, columns, tablets, etc., upon which ancient records were made, thus making the record and the binding one and the same. The development of this art has brought it to something so different and so much more elaborate, the idea of unity is one which we modern craftsmen would do well to keep more in mind than we do. The very earliest thing which could be called a binding in a technical sense is an object to be found in the Assyrian room at the British Museum. This is a set of terra-cotta covers made to contain tablets of the same material. Each cover bears the same inscription or title as that on the tablet within. One of these has a date in the sixteenth century B. C.

The next change in the form of binding is shown in certain manuscripts which are written upon strips of palm or other leaves and bound tightly together between two pieces of wood or ivory, these being in this case the binding strictly for use and having no decoration. The Greek and Roman books as late as several centuries after the beginning of the Christian era were still in the form of rolls made by fastening the edges of long strips of papyrus or parchments together in such a way as to form one long, narrow sheet, which was then fastened to a cylinder, round which it was rolled. Of course while the roll form of book was used there was little opportunity for decoration. In time came the first books in sheets,—at least the first of which we have any example,—consisting of leaves of ivory, wood or metal, and connected at the back by rings. The shape of these naturally suggested decoration more than the rolls. The modern folded sheet, which originated the present form of binding, is said to have been invented in very early times, centuries before Christ; but books which took this form in Europe do not seem to be known until a much later date, and the individual examples known to us in

museums do not often date earlier than the tenth century. In the sixth century, precious stones began to be used as part of the decoration of a book, being introduced into covers of gold, silver or ivory. With the invention of printing, bookbinding assumed, of course, vastly more importance, yet even then the binder was not supposed to do more than stitch the sections together, the rest of the work belonging to the goldsmith's art.

The form of the first tools used in decoration was much influenced by the designs used in the Aldine books, which was only natural, as many of them were doubtless done under the supervision of the great Aldus himself. Many of his binders appear to have been Greeks, or at least to have understood Greek, for in one of his books some of the instructions to the binders are given in that language. These men may have come after the fall of Constantinople to seek work in Italy. We find many of the Aldine designs in the decoration of books of this period, but the necessities of the art made a modification necessary. The use of gold tooling appears to have been first introduced, as far as Europeans went, in Venice, about the end of the fifteenth century, but mention of its use in Syria has been found as early as the thirteenth century. It certainly came from the East, and with its introduction came also the general character of Oriental feeling, some bindings of that period seeming almost to have been copied directly from the façade of some mosque or palace. The first tooled books were mostly in what is called "blind" tooling, but gold lines and dots became intermingled, and soon in France and Italy gold tooling became the recognized form. At this period the "boards" of books were literally boards, but in time this was superseded by pasteboard, or, as now called, millboard. The principal leather used in the early bindings, done mostly by the monks, was stag-hide, which they got from the estates belonging to the monasteries. As books became cheaper and of a more portable character, some cheap and durable

material for covering them had to be found, and then came into use calf, vellum, and morocco. Morocco was introduced from the East by the Venetian binders, and Italy was the first European country to develop binding into an art, and the name of an amateur, Tomasso Maioli, is conspicuous in the sixteenth century. His passion for binding did much toward advancing the art and bringing it to perfection in Italy, which fact is too much lost sight of in the later excellence of the French school. The motto to be found on his books is "Tomasso Maioli et amicorum," which Grolier afterwards adopted as his own. To Grolier may be said to be due the later eminence of the French in this art. Binding in France was in its greatest perfection during the sixteenth century. At first they were entirely imitations of Italian work, even on Grolier's books, which, though they show much variety, can very often be traced back to the designs of Aldus or Maioli. Grolier lived much in Italy, and naturally drew his taste for bindings and designs, as well as workmen to execute them, from that country. They worked so entirely under his direction that their names are lost, while his remains to typify their style of work. It is not positively known that he drew the patterns for his bookbindings, but as it is known that he was an expert draughtsman in other ways, it is most likely he did so. He imported his own leather from the Levant, just as he provided only the finest vellum and most excellent paper for the books to be printed upon. The so-called Grolier patterns are too well known to need description, more than to say that they are in general an interlaced geometrical pattern in inlaid or painted leather, leaving a medallion of plain leather in the center, for the title.

I will go rapidly through the different French types of binding. The books of Henry III, with their melancholy repetitions of death's-heads, cross-bones, tears and crosses on black leather, are easily known. Grolier's traditions of binding were in a way handed down by De

Thou, who was a great collector, and to whom Grolier gave four of his best books in gratitude for services which saved his life. The books of the younger De Thou were different in style from those of Grolier, the designs being formed of small compartments made by the intertwining of little branches, spiral vines, etc., giving the book a very light, graceful appearance. These are attributed to the two binders Eve, and the style is known by their name. This style does not differ greatly in its main features from that of Le Gascon, whom many unite in calling the greatest of binders. It was he who introduced the line formed of dots, instead of the solid line of gold, and it is mainly this feature which gives his work its airy and brilliant effect.

After Le Gascon's day, binding degenerated and during the reign of Louis XIV became extremely heavy and overloaded in the character of its ornamentation. At this time, too, the roulette came into use, a device which lowered the whole tone of book decoration. This was a wheel on which a pattern was incised which could thus be repeated indefinitely, taking away the freedom of hand of the old work. It was the reaction against this mechanical overloading which produced its opposite extreme, the Jansenist binding. This is a cover without any pattern or gilding, which relies upon the beauty of the leather and the charm of the gold dentelle border on the inside of the cover. After the death of Louis XIV an earlier branch of binding was revived under Nicholas Padeloup. The distinguishing characteristic of his binding is the inlaid mosaic work, bands of different colored leather inlaid in the cover. The art of binding now degenerated rapidly under the adverse influences of the time, and the French Revolution, fatal to all the small arts, put an end to this as well as to the others for a time. There is little to be said of the bindings of other countries after France, for she was so pre-eminent in this handicraft that the bindings of other countries are mainly poor copies of her work. English annals of binding are interesting in one particular—that they mention two

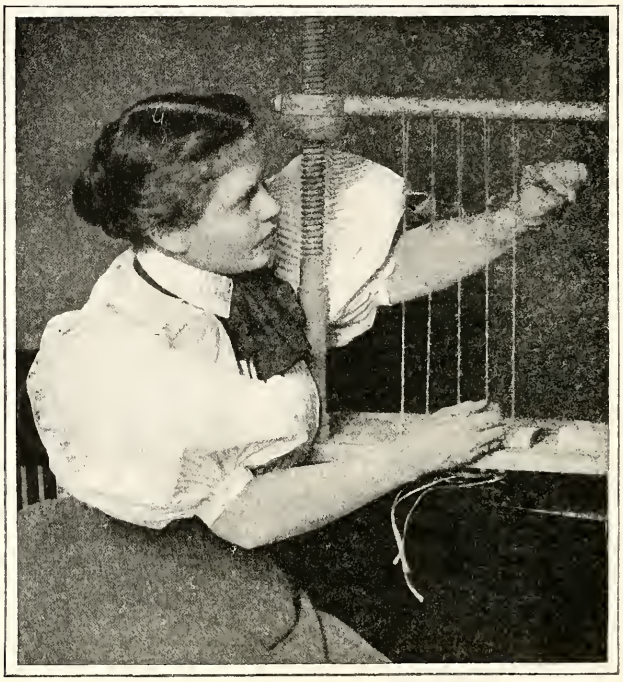
women binders. Cundall, in her book on the history of bookbinding, gives a quotation from an old record of London, in which the determined Dyonisia prosecutes certain Welshmen for breaking into her workshop in Fleet Street. The other woman who ventured into this path so seldom trodden by women was the daughter of a Cambridge binder, who had learned the art from her father. When Nicholas Ferrer retired to Little Gidding in the year 1624, to found his religious establishment, he invited this damsel to become one of his community, for the purpose of teaching the other members of it her art. The earliest English binding of which there is any definite mention is a Latin Psalter, on which the Kings of England after Henry I took their oath.

Binding did not flourish for many years in either Germany or England. Both were a century behind Italy and France, and when these countries were bringing gold tooling to its highest perfection, they were still doing stamped work or blind tooling. The sixteenth century seems to have been the time of greatest luxury and beauty in binding, not in France alone, but also in Italy, Spain, Germany and England. In the beginning of the eighteenth century the Earl of Oxford's interest in the craft gave it a great impetus. Two men, named Eliot and Chapman, did most of his books, and so are associated with what has become known as the Harleian style. The one really interesting figure in the history of English binding is that of Roger Payne, who makes a quaint figure wherever he appears. He started his craft at Eton. After various changes he became established in London, where for a while he had in partnership Richard Weir, whose wife was one of the most wonderful "menders and restorers of books" on record. Payne used for his books Russia or straight-grained morocco of different colors. He is supposed to have both designed and actually cut his own tools, which, though not very original, were always suited to the character of the book they were to decorate, and he did every

part of the work himself, even to making out bills, which were remarkable for their curious details. He died in 1797, poor, in spite of his reputation. Through the early part of this century binding was in a debased state in all countries alike, though the art did not lose as much in England as in France, where the Revolution broke up the shops and scattered the workmen. Through them some of the feeling for fine binding took deeper root in English soil, and they doubtless also improved the practical methods of work, but quite apart from this a certain feeling for good workmanship and effort toward originality had been brought into being by Roger Payne, and this had lasted, and indeed lasts, to this day, for the English binders are proud of this quaint figure in their history. Charles Hering followed his style very closely. Kalthoeber was another good workman; also Edward, who worked at Halifax, and who revived the painting on the edges of a book under the gold. Charles Lewis was also a worthy successor of Payne. Then followed Clarke and Bedford, whom Mr. Quaritch calls "the best binder that ever lived"—extravagant praise, but he certainly was one of the best of English binders.

When the French began to revive the art, which especially belongs to them, Thouvenin's name stands out as a man of high ideals. Without having any new style he worked with all his heart for the revival of his handicraft. In a certain way he may be said to be the father of modern French binding, and his successors and followers were Capé, Gruel, Cuzin, Marius-Michel, Lortic, and others, whose skill in technique has gone on to perfection. The best modern French binder, Trautz, is, curiously enough, by birth a German. He served his time in Heidelberg, but in 1833 came to Paris, where he worked with Bauzonnet, married his daughter, and became his partner. When Bauzonnet retired from the business the name was changed, and the books signed Trautz-Bauzonnet. This binding is excellent in the points in which modern French binding excels all others. He

used the very best materials, having his leather tanned by the old processes, and not by chemical agents. His forwarding is excellent, and the brilliancy and perfection of his tooling cannot be too highly



MISS NORDHOFF DEMONSTRATING THE METHOD OF SEWING
FROM A PHOTOGRAPH TAKEN IN 1898 BY W. M. HOLLINGER N. Y.

spoken of. But I shall not continue the record to the present day, or refer to the names of many who are doing excellent work in Europe and America, for what is intended to be only a brief historic intro-

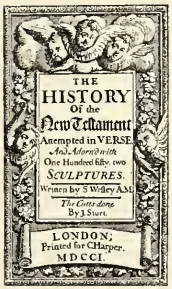
duction to the explanations of the mechanical processes, would then become interminable.

[Miss Nordhoff, who had set up on a table the tools and materials required, then proceeded in a lucid manner to illustrate the mode of binding a book, from the printed sheets to the finished covers, which briefly is as follows : Sheets received from the printer, cut, folded, gathered, collated, pressed, saw (if sewn on bands), sew, make end papers, paper, bunch ready for cutting edges, cut edges, round, back, edges (marbled, sprinkled or gilded), line (back of book), cut boards and cloth or leather, make case, and finally the different ways to decorate a book by stamping or hand tooling were explained and the tools shown. Miss Nordhoff having been asked whether bookbinding has proved to be an occupation suited to women, and whether it pays, replied: "The best answer to these questions is an explanation of the conditions of the work; then a woman can decide for herself whether it is adapted to her particular temperament and ability. Bookbinding is not to be learned in less than six months, and this means steady work, six days a week. Even at the end of that time the teacher has simply done his part; the rest lies with the pupil alone. After this preliminary training is acquired the chief need is perfection of technique, which in such a craft is to be obtained only by constant and uninterrupted repetition of processes. Many women finding themselves disinclined toward marriage as they approach thirty years of age, feel it incumbent to make some preparation for their future support. Success in this work as in any other serious occupation comes gradually; comes as the quality of the work becomes known. Bookbinding is not promising to women who have no income and who expect to reap some return as soon as they begin to work. Granted that a woman begins with a real love for the work and a determination to learn, the main quality needed is patience, which comes

with the temperament that loves 'pottering;' the patience which loves fine and delicate work that causes absolute exactness. Exactitude of mind is not a common feminine attribute, but its possession is absolutely imperative to the good bookbinder. With correctness of eye, exactness of habit, patience and a certain amount of feeling for color, harmony and design, and a real love for the work, I should say, without hesitation, that a woman can go far in this line and make a decided success. To sum up, bookbinding is suited either as an accomplishment or a money-making occupation to only a small class of women. To the woman tired of 'gadding,' and whose circumstances allow her to give a certain number of hours daily to some serious occupation, without needing any return, and who loves books; to such a woman I would say: 'Bind books and you will find the utmost delight in clothing, to suit yourself, your favorite authors.' To the woman who wishes to earn a good living and who can afford the training and wait for success, let me add, 'Go ahead and success will come.' "]

XII

EARLY ENGLISH ENGRAVED TITLE-PAGES AND FRONTISPIECES*



The catalogue of the present exhibition describes its contents as "A Selection of Engraved Titles and Frontispieces Published in England During the Sixteenth and Seventeenth Centuries." Although it contains something less than three hundred numbers the exhibition gives us a competent survey of the field, and well makes up in quality for what it lacks in quantity. Except for the intimate student nothing material would be gained by doubling or trebling the number of title-pages and frontispieces, since here, as in all the works of any genuine epoch, a certain family likeness runs through the whole.

Books of all sorts are here, witnesses of the new-born activity in

*Abstract of an address delivered by Mr. Clarence Cook at The Grolier Club on Ladies' Day, April 8, 1898.

every field of human enterprise, spiritual and material, that so splendidly marked the times of Elizabeth and James. And the decadent days that followed are also represented: days that, for all the prevailing gloom, had yet many sunny, cheerful hours and nights made dear to all of us by a few bright household stars. But the collection does not pretend to speak for literature: it is only meant to open a door upon one of the many exercises of the art of the time. It gives us a good account of the relation of the art of design to the decoration of books, in the England of Elizabeth, James, and Charles I and his sons, and we see that the art had rapidly deteriorated after the substitution of printing with type for the manuscript copying of books with the pen, and their decoration with color. Little by little inventive art disappeared, and copying of older models and the combination of conventional devices easily multiplied by the press, invaded the field until, at last the printer had it all his own way, and all pretence of decorative art was abandoned. Showy displays of type in the title-page, with perhaps the insignia of the kingdom, or the printer's device, were all that remained of what was once a pleasure to the mind through the eye. And it is worth noting that in the general decline, the art of the printer himself, and that of the paper-maker shared the fate of the designer. The lover of beautiful books who would enjoy his Sidney, his Bacon, his Milton, his Donne, Lovelace, Suckling, in the original editions—and surely it is no mere fad that finds it pleasant to fancy that the poet himself may have had in his hands the copy of a book published under his own eye—must be content to find these pearls of poetry, fancy, wit, shut up in the foul oyster of flimsy paper, muddy type and starved margins. The art preservative of arts reached its lowest level at the very time when the most precious and beautiful productions of the re-birth of English literature were committed to its keeping.

It is impossible, in the greater number of the books here shown,

to separate the decorative title-page from the book itself, and to think of it as a thing apart; for the subject of the book is often hinted at in the design—sometimes in little pictures inserted in squares and roundels in the border; sometimes, as in the title-page to Crashaw's "Steps to the Temple," here shown in little, by a picture embodying the idea of the title itself—a design as inartistic as could have been conceived, the mere mechanic refuge of a matter-of-fact workman. Then, again, who that knows something of the books themselves and cares for their writers, but must feel an added interest in a design, even when its artistic claims are small, that contains the portrait of the man to whom we owe the book: the portrait of Bacon in his Lord Chancellor's robes, sitting stately at his table; John Donne, in the bravery of his youth at twenty-four, and in that grim portrait in his shroud, engraved by Martin Droeshout, a companion-piece to the portraits of Mr. John Hales, by Hollar, and of Dr. Daniel Featley, by Marshall—strange memorials of that age when morbid fancies and sensual thoughts twined themselves in the poet's wreath about the altar of religion. Here is the portrait of Milton, by Marshall, with the satirical Greek epigram upon the engraver, who had added at least ten years to the poet's thirty-seven, and made him very ill-favored at that. How little vanity Milton must really have had, in spite of all that we read of his personal comeliness, is shown by his consenting to let such a libel on his face go out to the world. The pleasure of playing this little trick upon the engraver would seem to have been a compensation to him for the annoyance.

From these title-pages, too, the familiar faces of Suckling and Lovelace and Herrick look out at us; their pictures set in fanciful devices, like this of Richard Lovelace, designed as a memorial tribute by his brother, Francis, and prefixed to the 1649 edition of the "Lucasta," where the poet's head, with its clustering curls, crowns a funeral urn set in a grove of laurel and weeping poplars; Herrick, with

the impossible beak, like another Cyrano de Bergerac—a portrait we grudgingly accept for lack of a more probable one, but wishing always that something better might turn up. And here are the current coin of the book-lover: Jonson, as Lacy described him to Aubrey, in his coat "like a coachman's greatcoat, with slits under the armpits"; Suckling, in toga of rustling silk and in laurel wreath, looking out through a garland of oak-leaves, as if he were playing a part in one of the make-belief classical masques so dear to his time. And, with these, a bevy of others: Hooker, of the stately prose; Drayton, with his Domesday Book in verse; Howell, the writer of the familiar letters that make such a lively comment on the grandiose histories of the time; Gerard, the author of the "Herbal," with its vigorous, expressive wood-cuts; Randolph and Quarles and Fletcher—what playful fancies, what noble aspirations, what grave but sweet admonitory glances meet us as we pass along this gallery of little old-time pictures set in their contemporary frames!

In the official statement of the contents of this exhibition the first place is given to "titles," and with reason, for, with few exceptions, the word, in our modern acceptation of it, would cover the whole exhibit. Running our eyes over these walls we should, all of us, say that here was a collection of title-pages; the examples which we should call frontispieces are too few to make much impression in a cursory glance. According to our present usage a title-page is a title-page, however it may be ornamented and enriched, while a frontispiece is a thing apart, and need have no necessary relation to the title, although it commonly refers to something in the contents of the book itself. Perhaps the most familiar example of our use of the word will be found in the table of contents of any one of our monthly magazines, where we shall read: "Such and such a picture: Frontispiece." As the words were originally used there was, I believe, no distinction between them; but, later, when the title-page ceased to be a field for

A TYPICAL ENGLISH ENGRAVED TITLE-PAGE

decoration, and was given up to the printer, the love for ornament dying hard, the frontispiece was added to make up for the loss. Here was a suitable place found for the portrait of the author in large, as in the well-known pictures of Bacon by Marshall, and Herbert of Cherbury by James Oliver, and Florio by Holle. So long as the frontispiece was used for this purpose it was always interesting and often valuable; but, later, it was given over to allegory—allegory, a thing hateful to gods and men—and finally died of sheer inanity. This fashion of allegory brought over in the first place from France, flourished greatly in the eighteenth century: it was kept alive by a group of clever engravers, a part of the army of artists in every field of the minor arts who, in those stormy times on the continent of Europe, sought refuge and employment in England.

Our use of the word Frontispiece, however, forgets its derivation, and it may be worth while to revert to this, because it will be found to have a particular relation to a considerable number of the examples here collected. The word comes to us, through the French, from the late Latin, *Frontispicium*, meaning the principal part of a building: the one that first confronts the spectator, and excites his curiosity as to the purpose of the structure. This use of the word continued in England until quite late. James Howell, in a letter to his father from Amsterdam, May 1, 1619, writes: "They are here very neat, though not so magnificent in their Buildings, especially in their Frontispieces and first rooms; and for cleanliness they may serve for a Pattern to all People."

The French derivative from the Latin word Frontispicium—Frontispice—retained the Latin spelling as near as might be while holding to the original meaning, which was nearly equivalent to *façade*, and, later, added to it a secondary meaning of its own, namely, as Littré gives it, "the title-page of a book with ornaments or figures engraved or printed." It was not until much later that a third definition was

added: "An engraving placed opposite the title-page of a book and having for its subject something relating to the contents." In the course of time the spelling of the Latin word was Englished, and a form given it that has a meaning for us, or seems to have. "Frontis*pice*" meant nothing in particular to English eyes; it was changed to Frontis*piece*, and so got a sort of meaning: "a piece of a building fronting the street; a piece of something placed in the front of a book."

Now, in the original Latin word and its immediate French derivative we find what is needed to explain the general character of many of these ornamental title-pages. As has been shown, the Latin word meant the front of a building; and if we look at these title-pages with this definition in mind, we shall see that in very many cases the foundation of their design is architectural—they are either distinctly meant to represent the entrance to an edifice with its archway, its pediment, its base and its supporting columns or pilasters, or they modify this, that or the other part of the structural design; substituting, for instance, statues on pedestals or in niches in the piers for columns; crowning the arch with busts or reclining figures instead of a pediment; filling the piers with panels enclosing heads of famous people or with small pictures standing for bas-reliefs with subjects relating to the contents of the book. I say with bas-reliefs, because with the architectural idea for a basis, we must suppose all the ornamental detail to stand for sculpture. Yet it is rare to find any direct attempt to convey the effect of sculptured work by means of light and shade. With the designers of these frontispieces the main thing was to get a frame-work for the lettering, and the architectural scheme of a portal or gateway was one that would naturally occur, even if the European designers of the time had not already shown them the way—since, besides the evident suitableness of the forms for the purpose, there was typified the idea of an entrance, so to speak, to the subject-matter

of the book. And all the statues, busts, bas-reliefs and ornaments that decorated these suggested portals were the insignia, the hatchments, the titles of the genius of the book, into which the reader was invited to pass.

In studying this collection, we shall find it interesting to trace this architectural motive, and to note the variations made by the taste of the individual designer. Sometimes we shall find the architectural motive so prominent as not to be mistaken; he who runs may read. Here, again, the architectural idea is disguised by the disproportion of the parts; and here, instead of a doorway or entrance arch, we have a window, square or circular, with elaborate "trimmings"—to use the modern builder's homely but expressive word—or else a tablet, with its richly decorated frame, suspended, we may suppose, to the wall; all these devices serving to enclose the printed title of the book. The instances are few from which the architectural or sculptural motive is entirely absent, or in which it is even seriously obscured.

There are, however, other examples where the motive appears of a simple border carried round the four sides of the page; and this would seem to have been naturally developed from the illuminated manuscripts which preceded printing, and which, as we know, were the models of the first printed books. These borders are either made up of purely conventional ornament without even a suggested relation to the text, or else we have a sort of arabesque enclosing spaces in which, as in some of the architectural frontispieces, there are either little pictures, with subiects drawn from the text, or heads of notable personages alluded to in the book, or emblematic figures. The variety of treatment is so great that it would be tedious to attempt an analysis. These borders are oftenest found in books printed in Italy or Germany, and I am tempted to cite as a monumental type of the species the famous second gate designed by Ghiberti for the Baptistery of Florence, which is really, if we choose to look at it so, an illuminated

manuscript page in bronze, with its border of plants, flowers, fruits and birds enclosing roundels from which emerge heads of prophets, and saints, and heroes, and with little masterpieces of sculptured figures; Miriam with her timbrel; Samson with the ass's jaw-bone, and others, niched in the interspaces. Curiously enough in support of this suggestion I have come upon a reproduction of the title-page of a book of the fifteenth century (1493) which though printed at Ferrara has an architectural frame of Florentine design which distinctly recalls in the arrangement of the panels the design of the Baptistery gate, finished nearly fifty years before.* The border with its wreath of foliage and fruit is wanting, the gate, if such we may call it, is set in a distinctly architectural frame-work.

In the course of time the half-imitation of the manuscript-books by the printed books was greatly modified and finally ceased, and printing took its own independent way. The black letter imitation of the Gothic script, executed with broad nibbed reed pens, yielded to more graceful, or at any rate more logical forms in type, and the flowing lines and flourishes, the pictorial embellishments and fancies of the illuminator were no longer possible in the clumsy medium of the wood-cutter, or the ordinary workman in metal. Gradually the engraved initial letters became smaller and smaller, and losing all individuality were reduced to the ranks and became only a part of the stock in trade of the printer; one set of more or less ornamental letters serving for the whole book and finding themselves as much at home in one book as another. The borders that, following the old manuscripts, had for some time continued to enclose the page of text, were either wholly given up or retained in part as decorative bands at the top of the opening page, and sometimes with each chapter. Now and then the band is engraved on wood and has a design related to the

*Bergomensis (Foresti) Jacobus Philippus. De plurimis claris sceletisque muliebris, etc., etc. The reproduced title-page is No. 7 in the Catalogue of the Collection of Count Paar, sold in Vienna in 1896.

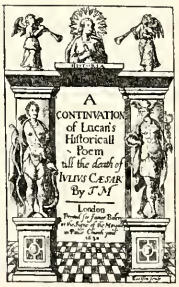
text, but oftenest it is merely a stock pattern of the printing office, cast in metal, such as are in constant use to-day. In some English books printed after the accession of James I and the settlement of the Union, especially if they contain a dedication to royalty, we find on the title-page an ornamental band made up of the emblems of the Four Parts of the Kingdom: The Rose of England, the Thistle of Scotland, the Harp of Ireland, and the Feathers of Wales. In many an old printed book the matter at the end containing the name and place of the printer, the date of publication, and sometimes the warning to invaders of the author's or the printer's rights is arranged in a series of lines diminishing in length, to give an ornamental finish to the page. The resulting triangular pattern was afterward transformed into an ornamental design, and is familiar to us by the French name cul-de-lampe, suggesting a bracket on which a lamp is sometimes placed.

So, one by one, the points of resemblance between the illuminated manuscript and the printed book disappeared, until at length all that the practically-minded man of types would concede to the artist was the small field of the title-page, and here for many years he was allowed to disport himself as well as he could in black and white.

The æsthetic value of these title-pages and frontispieces is hardly equal to their historic value. The decorative art of the seventeenth century, the time chiefly covered by them, though always interesting, appeals to us rather by its masculine, bold and generous character than by delicacy and refinement, whether in conception or execution. I should call it a comfortable art. The architecture of the houses without and within, the furniture, the plate, the jewelry, have in them the expression of a large and stately common sense. We cannot live with Gothic furniture, even if a Viollet-le-Duc revive it for us. It no longer fits with our anatomy. But we can sit at ease in Jacobean chairs and write with comfort, or eat at Jacobean tables, while Jacobean cabinets

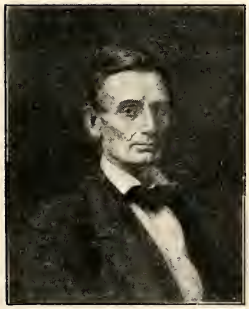
and presses meet our nineteenth century needs in hospitable fashion. All these things are expressive of a simple, wholesome people, who led manly lives, who were in earnest in their virtues and their vices, in love, in war, in religion—there was no make-believe about them. All their time is in little in these title-pages; we see what they were thinking about, what stirred them, what interested them in the world they lived in; and we see the external life of the time reflected in these hundreds of miniature pictures that enrich the borders. The books themselves belong to the ample seats in those stately windows, those oriels and bow-windows—"pretty retiring-places for conference," Bacon calls them—where, looking up from the printed page, the reader enjoyed at once the great sweep of park and meadow; or, turning, rested in the peace and large security of the ample hall, with all its signs of generous, hospitable life. To help us live, even for an afternoon, in the society of this rich and manly and fruitful time were motive enough for the pains it has cost to bring this collection together.

CLARENCE COOK.



XIII

ABRAHAM LINCOLN'S PLACE IN HISTORY *



THE members of The Grolier Club have invited you here this afternoon to view a collection of the portraits of Abraham Lincoln, sixteenth President of the United States. These will give you a general idea of how this remarkable man appeared to his contemporaries, and I have been asked to supplement the exhibition of his portraits with some delineation of his life and character, so that you may know what manner of man he was.

Shoulder to shoulder, as the most important figures in the world's history of the nineteenth century, stand Napoleon Bonaparte, Abraham

* An address delivered by Mr. Charles Henry Hart at The Grolier Club on Ladies' Day, April 7, 1899.

Lincoln, and Prince von Bismarck. I do not propose to draw, on this occasion, a parallel between these characters, their stations, or their work, neither shall I point out the dissimilarity of their aims or of their careers. It is sufficient for my purpose to state the apothegm and challenge its dispute. You are all familiar with the history of these men's times and of the far-reaching effect of their actions upon the world's progress, and while it may not be difficult to hold views inimical to the course often pursued by each of these leaders, yet all must admit that the result of their actions has been a marked advance in civilization and in free government. Hence, Napoleon, Lincoln, and Bismarck are the most potent factors in the history of the nations upon earth during the century soon to close, and it is of Abraham Lincoln that I shall speak to you on this occasion.

Abraham Lincoln is the truest type of an American citizen upon the page of history, and, as a consequence, he is the greatest American; for Washington, who made Lincoln possible, was historically a Briton: so that when I place the Saviour of his country upon the lofty pedestal that I do, I in no wise disparage or detract from the eminence of him who was "First in war, first in peace and first in the hearts of his countrymen"—the Father of his country. Until the coming of Lincoln as a factor in the world's progress, the most typical American was the many-sided Franklin, and a close parallel could be drawn between these two remarkable men. But Abraham Lincoln possessed an innate purity of character that Benjamin Franklin never had, and Franklin had an innate cunning that was foreign to Lincoln's natural honesty.

Abraham Lincoln was born in a log cabin, on the 12th day of February, 1809, in what was Hardin County, but is now Larue County, Kentucky, a couple of miles from Hodgensville, the present seat of that county. His parents were exceedingly poor and illiterate, yet there seems but little doubt that he was of the distinguished

Lincoln family of Massachusetts, although his direct descent has not as yet been traced with that degree of accuracy and certainty requisite in such investigations. His line has been followed with precision only to his great-grandfather, who emigrated, about the middle of the last century, from Berks County, in Pennsylvania, to Rockingham County, in Virginia. Whence the Lincolns, of Berks County, came has not yet been absolutely determined, but they are believed to have been Quakers and to have escaped, from the intolerance of Massachusetts, to the friendly soil of Pennsylvania.

The argument that lends most weight to bind the ancestry of President Lincoln with that of the Massachusetts family of the same name, is the remarkable similarity of the Christian names found in the two families, and one of these by no means a common name. Among the early settlers of Hingham, Massachusetts, were Thomas Lincoln the miller, Thomas Lincoln the weaver, and Thomas Lincoln the cooper, and a few years later came Samuel Lincoln, brother of Thomas the weaver. This Samuel Lincoln had four sons, Samuel, Daniel, Mordecai and Thomas. Mordecai Lincoln had a son Mordecai and another named Abraham. Later we find in Berks County, Pennsylvania, soon after its organization in 1752, among the taxable inhabitants Mordecai Lincoln, Thomas Lincoln and Abraham Lincoln. Here, then, we have the three names, Mordecai, Thomas and Abraham, in frequent and familiar use.

In a correspondence, held in 1848, between President Lincoln, while a member of Congress, and the Honorable Solomon Lincoln, of Hingham, Massachusetts, the former stated, "My father's name is Thomas, my grandfather's was Abraham, the same as my own. My grandfather went from Rockingham county, in Virginia, to Kentucky about the year 1782, and two years afterwards was killed by the Indians. We have a vague tradition that my great-grandfather went from Pennsylvania to Virginia, and that he was a Quaker. Further than this,

I have never heard anything. It may do no harm to say that 'Abraham and 'Mordecai' are common names in our family." In a subsequent letter he adds, "I have mentioned that my grandfather's name was Abraham. He had, as I think I have heard, four brothers, Isaac, Jacob, Thomas and John. He had three sons, Mordecai, Josiah and Thomas, the last my father. My uncle Mordecai had three sons, Abraham, James and Mordecai; Uncle Josiah had several daughters and an only son, Thomas. My father has an only child, myself, of course. This is all I know certainly on the subject of names; it is, however, my father's understanding that Abraham, Mordecai and Thomas are old family names of ours."

At this day, and after considerable research, these notes are all that can be offered with confidence in regard to the connection of the two families, and we shall have to wait for some delving dry-as-dust to unearth the hidden facts necessary to unite the descent of the two families from the same source.

Thomas Lincoln, the father of the President, was born in Virginia, and, when a mere infant, was taken to Kentucky, whither his family removed. A few years later, while at work in the fields, a short distance from his cabin, Abraham Lincoln, the elder, was stealthily approached by an Indian and shot dead. Thomas Lincoln grew up a rough backwoodsman, without any education, so that he could neither read nor write, further than to sign his name. On June 12, 1806, he was married, by an itinerant Methodist preacher, to Nancy Hanks, like himself a Virginian by birth, but with even less education, for she could not write her name. He was at this time twenty-eight and she was twenty-three. They had three children, a daughter who married when she was only a child of fourteen years and died soon afterward, and two sons, Abraham, who was named for his grandfather, and Thomas, who died in infancy.

In 1816, when Abraham Lincoln was but seven years old, his

father removed from Kentucky to Indiana, where two years later his mother died—the mother of whom in after years, with tears in his eyes, he said: "All that I am or hope to be I owe to my angel mother." Her grave, near the village of Gentryville, Indiana, remained unmarked until a few years ago, when an admirer of her son placed an inscribed stone over her remains; but the first use to which her reverent son put the little education he had acquired after her death, was to indite an epistle to a minister of the Baptist church, whom he had heard preach, before his departure from Kentucky, asking him to come and perform religious services over her grave, which he did, more than a twelvemonth after she had been laid to rest.

Although it has been stated, and on no less an authority than Mr. Lincoln himself, that the aggregate of all the school education of his life could be embraced within the limits of one year, still it seems that in this short period he was under the charge of no less than five teachers.

It is for one of them, Crawford, that the story is told of the future President's "pulling fodder," for three days, to pay for a "Life of Washington." It happened in this wise: Lincoln borrowed from his teacher a copy of Weems' "Life of Washington," which he carelessly left by an open window, when a shower coming on, it was drenched and well nigh ruined. Hastening to his teacher in great alarm, he explained the accident and offered to work out the worth of the book's damage, which he did in the manner indicated, and was rewarded for his conduct by a present of the book. The two works with which be became best acquainted in his youth were Æsop's Fables and Bunyan's "Pilgrim's Progress." And who can follow the story of his life without easily detecting the influence they had upon the development of two of his distinguishing characteristics—his fund of pointed apologue and his reverence for religion.

Toward the close of 1819, somewhat more than a year after the

death of Abraham's mother, Thomas Lincoln married again, this time a widow with three children, and I think it is to this good woman, more than to Lincoln's own mother, that he is indebted for his early training and formation of character. His affectionate regard for her will be seen from the following letter to John D. Johnston, her own son, and Lincoln's stepbrother, showing how much more chary Lincoln, always awake to duty, was of her rights than was her own flesh and blood:

"Springfield, November 25, 1851.

"DEAR BROTHER:

"Your letter of the 22d is just received. Your proposal about selling the East forty acres of land is all that I want or could claim for *myself*, but I am not satisfied with it on *Mother's* account. I want her to have her living, and I feel that it is my duty, to some extent, to see that she is not wronged. She had a right of dower (that is, the use of one-third for life) in the other two forties; but it seems she has already let you take that, hook and line. She now has the use of the whole of the East forty, as long as she lives; and, if it be sold, of course she is entitled to the interest on all the money it brings as long as she lives; but you propose to sell it for three hundred dollars, take one hundred away with you, and leave her two hundred at eight per cent., making her the *enormous* sum of sixteen dollars a year. Now, if you are satisfied with treating her in that way, I am not. It is true, that you are to have that forty, *at* Mother's death, but you are not to have it *before*. I am confident *that* land can be made to produce, for Mother, at least thirty dollars a year. and I cannot, to oblige any living person, consent that she shall be put on an allowance of sixteen dollars a year.

"Yours, etc.,

"A. LINCOLN."

Mrs. Lincoln, the stepmother of the President, was living, at the time of his death, in her seventy-seventh year.

At the age of nineteen, Mr. Lincoln made his first "strike out from home," taking charge of a flat-boat and its cargo for the sugar plantations near New Orleans. During the laborious voyage, he and his one companion, a son of his employer, defended themselves successfully against an attack, made at night, by a band of negroes, for the purpose of plunder, and, escaping unhurt, they reached their destination, disposed of their freight, and returned to their homes in safety.

In March, 1830, when Lincoln had just entered his majority, he started with his father and family from their Indiana home, and, after a tedious journey of fifteen days, halted on the banks of the Sangamon River, near Decatur, Illinois. It was at this era in his life that he acquired the epithet, afterward used so liberally towards him for electioneering purposes, of "the rail-splitter of Illinois," he having split rails enough to fence in a tract of ten acres—the dimensions of his father's new home. Here, however, the family did not remain long. Finding the locality unhealthy, they removed to Cole's County in the same State, where the father—Thomas Lincoln—died, January 17, 1851, in his seventy-third year.

Mr. Lincoln cut entirely loose from his family after their removal to Cole's County, and not long afterward was hired by a man named Orfutt, at twelve dollars per month, to build a flat-boat, which, when finished, he took, for his employer, to New Orleans with a drove of hogs. Upon his return, Orfutt placed Lincoln in charge of a store at New Salem, Menard County, Illinois. It was while young Lincoln was engaged in the duties of tending store, that he borrowed from an acquaintance a copy of Kirkham's English Grammar and began its diligent study. The identical book used by Lincoln, with the inscription on the title-page, in his handwriting: "Ann M. Rutledge is now learning Grammar," is religiously preserved in the Rutledge family. This girl's name recalls the romance of Mr. Lincoln's life. It is one of those incidents in a man's life too sacred to be discussed, and as old as the world's history. They loved; she died prematurely, and Abraham Lincoln never forgot Ann Rutledge.

In the spring of 1832, the skirmishes with the Sac Indians began, known in history as the Black Hawk War. The governor of Illinois issued a call for volunteers, and among the first to offer themselves was Abraham Lincoln, who was chosen captain of a company formed from among his friends and neighbors. There was no fighting to be

done, so the captain had no chance of distinguishing himself on the field, except in the doughty manner described in the following extract from a speech delivered by Mr. Lincoln, when a member of Congress, in opposition to General Cass, as a candidate for the Presidency: "By the way, Mr. Speaker," said Mr. Lincoln, "do you know I am a military hero? Yes, sir, in the days of the Black Hawk war I fought, bled and came away. Speaking of General Cass's career reminds me of my own. I was not at Stillman's defeat, but I was about as near it as Cass to Hull's surrender; and like him I saw the place very soon afterward. It is quite certain I did not break my sword, for I had none to break; but I bent my musket pretty badly on one occasion. . . . If General Cass went in advance of me in picking whortleberries, I guess I surpassed him in charges upon the wild onions. If he saw any live fighting Indians it was more than I did, but I had a good many bloody struggles with the mosquitoes; and although I never fainted from loss of blood, I can truly say I was often very hungry."

Mr. Lincoln was soon after invited to become a candidate for the Illinois Legislature, on the Clay ticket, and it was during this canvass that he made his first political speech, which was so characteristic of the man, in its brevity and sententiousness, that I will quote it. "Gentlemen, fellow citizens, I presume you all know who I am. I am humble Abraham Lincoln. I have been solicited by many friends to become a candidate for the Legislature. My politics are short and sweet. I am in favor of the internal improvement system and a high protective tariff. These are my sentiments and political principles. If elected I shall be thankful. If not it will be all the same." Mr. Lincoln was not elected, but a little later was appointed, by President Jackson, postmaster of New Salem, and about the same time became deputy surveyor of the county. Not having the least knowledge of surveying he borrowed books from his chief and after hard study procured a compass and chain and began his duties.

In 1834, Mr. Lincoln became a second time a candidate for the Legislature, and this time he was elected by the highest vote cast for any candidate. To the same Legislature was chosen John T. Stuart, one of the leaders of the Springfield bar, who urged and encouraged Mr. Lincoln to read law and make it his profession, enforcing his advice by the practical offer of the use of his law library. Mr. Lincoln was not loath to accept the advice coupled with such a generous offer, and at the close of the session he began to read law with great diligence. Two years later he was re-elected to the Legislature, and in the autumn of 1836, was admitted to the bar. It was at the following session of the State Legislature, that Abraham Lincoln and Stephen A. Douglas met for the first time, and little then did these two men think of the important relations they were destined to hold, in after life, toward each other. The most notable act of the session was that for the removal of the State capital, from Vandalia to Springfield, and so active a part did Mr. Lincoln take in effecting this measure, that he was urged to remove his residence to the new capital, which he accordingly did in the spring of 1837, and became a partner, in the practice of the law, with his old adviser, Mr. Stuart. This partnership lasted about two years, when Mr. Lincoln engaged in a business connection with Hon. S. T. Logan, the firm being "Logan & Lincoln," which continued until 1843. The next year he formed his third and last legal partnership, that of "Lincoln & Herndon," which was only dissolved by the tragedy of April, 1865. Upon the breaking up of Mr. Lincoln's second partnership, caused chiefly by both members of the firm having similar political aspirations, he accosted Mr. Herndon, then an obscure young lawyer, with "Billy, let us go into business together." The proposition was thankfully accepted and Mr. Lincoln arranged the terms of partnership, and during the twenty-one years they were in business together, they never kept a separate account and never had a misunderstanding or a grievance. When Mr. Lincoln was about to

leave for Washington, he went to his friend and rather mournfully addressing him, with the familiar "Billy," said, "You and I have been together all these years and have never 'passed a word.' Will you let my name stay on the old sign till I come back from Washington?" The answer can be imagined, and to the day of the assassination all the business of that office was carried on in the name of "Lincoln & Herndon."

As a lawyer, Mr. Lincoln had a good local reputation among his associates, but the jurisprudence of the West, in his day, has entitled few men to enduring distinction. Possibly the most prominent case in which he was engaged was McCormick *versus* Manny, where Mr. Lincoln represented the defendant, in one of the many cases involving the patent of the celebrated McCormick reaper, and it is curious to note that in this case he was opposed by Messrs. Seward and Stanton, two of his future cabinet officers. This allusion to a patent recalls the fact that Mr. Lincoln was the author of a mechanical invention, which he patented and which now finds a conspicuous place among the models in the Patent Office. It was for the purpose of enabling steamboats to float over the shoals and snags of the Western rivers, and consists simply of a bellows-like apparatus, which being pumped full of air, would give the vessel additional buoyancy when it was required. The idea was quaint, but impracticable, and like so many similar attempts at the application of mechanical theories to practical uses, only lends its aid in cumbering the official garret.

Mr. Lincoln was re-elected to the Legislature of Illinois, in 1838, and again in 1840. On November 4, 1842, having arrived at his thirty-third year, he was married to Miss Mary Todd, a daughter of Hon. Robert S. Todd, of Kentucky. There were four children the issue of this marriage, only one of whom, the Hon. Robert Todd Lincoln, of Chicago, survives. Mrs. Lincoln died July 16, 1882. It was a year or two before his marriage that Mr. Lincoln voluntarily

placed himself in the position to receive a challenge to fight a duel from James Shields, afterward a Senator in Congress and later a General in the Civil War. The episode is worth relating, showing as it does Lincoln's chivalric spirit and keen sense of honor. Some sharp, sarcastic verses were printed in the *Sangamon Journal*, which, while no name appeared, were obviously directed to Shields. He demanded from the editor the name of the author, and gave twenty-four hours for the answer. The lines had been given to the paper in the handwriting of Miss Todd, who was generally supposed to hold a relation to Mr. Lincoln, confirmed by subsequent events. Accordingly the editor applied to Mr. Lincoln for counsel how he should act. The fact was that Miss Todd had merely copied the verses for publication from the manuscript of a young lady friend, who did not want her hand to betray her. Mr. Lincoln at once told the editor to say to Shields that he could hold him responsible for the lines. The result was a challenge from the hot-blooded young Irishman, which was promptly accepted by Mr. Lincoln, and the choice of the weapons being with the challenged party, he chose broadswords, for the reason, as he afterward gave, that his arms being long, he believed he could better protect himself without hurting Shields. The affair was amicably adjusted on the field, through the intervention of friends, but the proceedings show Mr. Lincoln's grit.

In 1844, occurred the great Presidential campaign between Polk and Clay, and it was as a candidate for Presidential elector, on the Clay ticket, that Mr. Lincoln first became known to the people of the State generally, and the subsequent defeat of Clay, was, to Lincoln, a great disappointment. A few years later Mr. Lincoln had the opportunity of meeting his great political idol, and receiving from him an invitation to visit Ashland, which was eagerly accepted; but the result of the intercourse was most unsatisfactory, and showed to the worshipper, as Mr. Lincoln put it, that his "idol was but of Clay."

Upon the death of Clay in 1852, Mr. Lincoln was invited to deliver an address commemorative of his old hero, which was his first public effort in what may be called literary composition, but it was, we believe, a failure.

In 1846, Mr. Lincoln had his wishes gratified by being elected to Congress from the Sangamon district. He had aspired to this honor at the last election, but was chosen a delegate to the nominating convention, instructed to vote for another candidate, in regard to which he said: "I am fixed a good deal like the fellow who is made groomsman to the man who has cut him out and is marrying his own gal." He took his seat in the Thirtieth Congress, the only Whig member from Illinois. This was perhaps the ablest and stormiest Congress that ever assembled in Washington. Debate ran high between Whigs and Democrats, on Tariffs, River and Harbor Improvements, the Right of Petition, the Abolition of Slavery in the District of Columbia, and last, but far from least, the Mexican War. Mr. Lincoln all through the session, with one exception, voted with his party, for he was always, in the broad sense, a loyal party man. He was opposed to the Mexican War upon principle; and a set of resolutions of inquiry, which he introduced, criticising the administration and throwing upon it the responsibility for the first aggressions, was the occasion for his only elaborate speech in Congress.

On the first of June, 1848, the National Whig convention met, in Philadelphia, to nominate a candidate for the Presidency, and Mr. Lincoln was among its delegates and gave his voice and vote for General Taylor. Returning to Congress, which was still sitting, he made a speech in support of his candidate, in the course of which he spoke of General Cass's military career, as already mentioned in referring to the Black Hawk War. Upon the adjournment of Congress, in August, Mr. Lincoln made a short tour in New England and spoke several times in favor of the election of General Taylor, making a strong impression

upon many leading minds in that section. It was at the second session of this Congress that resolutions were brought forward for the abolition of slavery in the District of Columbia, and Mr. Lincoln voted against the measure, along with such "fire-eaters" as Pendleton, Stephens and Toombs. Later in the session he offered a substitute for this measure, providing for the gradual emancipation of the slaves, in the District, by the purchase, by the Government, of those then slaves for their full value and the freedom of all subsequently born. No definite action was taken upon this substitute, but Mr. Lincoln's action, in regard to this all-important subject, shows clearly that he regarded slaves as property under the Constitution. Slavery was to him, as it was to thousands of his fellow-citizens, legally right and morally wrong, and it was on this strong foundation that its overthrow was so steadily contested; and it was not until the measure was forced upon him, by the necessities of the country, in his one aim to *preserve the Union*, that Mr. Lincoln overrode those rights guaranteed by the Constitution and extinguished slavery by one fell blow.

Mr. Lincoln's congressional career ended on the day of General Taylor's inauguration, and Lincoln became an unsuccessful applicant for the office of Commissioner of the General Land Office. Returning to Springfield, he entered vigorously upon the practice of the law, but it must not be supposed that he was indifferent to the great political convulsions of 1850–54. He was given a complimentary vote for the nomination of Vice-President, at the Philadelphia Convention, of June, 1856, which nominated Fremont and Dayton for its candidates, in the campaign which elected Mr. Buchanan, and two years later, his name was first brought prominently before the people of the whole country, by his debates with Stephen A. Douglas, in the contest for senatorial honors, and then, it was chiefly owing to the prominence of his opponent, that he became known. The two candidates canvassed the State together, speaking at the same place on the same day. The debate

was conducted with marked ability on both sides and awakened immense interest. Mr. Lincoln showed himself, in debate, not far behind Mr. Douglas, the acknowledged leader of the Democratic party. The Legislature, however, being overwhelmingly Democratic, Mr. Lincoln was defeated, and on being asked how he felt about his defeat, he said, "Very much like the stripling who had bruised his toe—too bad to laugh and too big to cry!"

The reputation Mr. Lincoln acquired, by his debates with Douglas, opened the way to his being invited to speak in Brooklyn, at Plymouth Church. He accepted the invitation, conditioned on being allowed to make a political speech, and appointed the following 27th of February for its delivery. The speech, which it was finally decided should be delivered at the Cooper Institute, New York, under the auspices of the Young Men's Republican Union, was by many regarded as the best and most elaborate he ever made. Horace Greeley, certainly no mean authority on such a subject, stamped it as the finest political address to which he ever listened; that is, "an effort to convince the largest possible number that they ought to be on the speaker's side, not on the other." It was widely circulated and read, and prepared the minds of those persons who closely followed politics, for Mr. Lincoln's nomination for the Presidency. He spent several days in New York after its delivery, and then made his second visit to New England, speaking in several places on the political questions of the day. The agitations in the political world were rapidly increasing and insinuating themselves into the minds of the people more and more, as it became manifest to them that the life and existence of the nation depended upon their action on the new topics now daily arising. Then fast followed the conventions at Baltimore, Richmond and Chicago, each with its own party candidate for the Presidential chair, and as the name of Abraham Lincoln was flashed over the electric wire as one of the candidates, the inquiring voice of the multitude cried out, "Who

is Abraham Lincoln?" At this day, that such could have been the case, seems almost increditable, but nevertheless it is literally true. Now, no name of the last half century is so widely known and revered. Mr. Lincoln was at Springfield, in a newspaper office, when he received a telegraphic dispatch informing him of his nomination. He looked at it in silence, while those around him were rending the air with their shouts of exultation, and then, putting the message in his pocket, quietly said, "There is a little woman down at our house would like to hear this. I'll go down and tell her."

On the 6th of November, 1860, the election took place, and Abraham Lincoln was chosen sixteenth President of the United States. Now began a new life for him. From this hour to the moment of his death he knew not what quiet or leisure was. In accepting the Presidency, he resigned his privacy. He was no longer master of his own movements, but the very slave of those over whom he was a chosen master. On the 11th of the following February, Mr. Lincoln bade a long farewell to his home in Springfield, and set out on his journey for the national capital. From the platform of the car, just as he was starting, he addressed his friends and neighbors these touching words:

"My friends: No one not in my position can realize the sadness I feel at this parting. To this people I owe all that I am. Here I have lived more than a quarter of a century. Here my children were born and here one of them lies buried. I know not how soon I shall see you again. I go to assume a task more difficult than that which has devolved upon any other man since the days of Washington. He never would have succeeded except for the aid of Divine Providence, upon which he at all times relied. I feel that I cannot succeed without the same divine blessing which sustained him; and on the same Almighty Being I place my reliance for support. And I hope you, my friends, will all pray that I may receive that Divine assistance,

without which I cannot succeed, and with which, success is certain. Again I bid you an affectionate farewell."

The deep religious feeling which pervades this speech, marked Mr. Lincoln, to the close of his life. In nearly all of his public messages, proclamations and papers of like kind, he recognized our dependence upon God as individuals and as a nation, not in the formal phrases of his predecessors and successors, but in heartfelt words, showing the Christian spirit to be the all-pervading mainspring of his life. He had a faith in the higher law; in the higher Lawgiver. It was his native simplicity, his true humility; not the mock humility so commonly seen in high places, which is akin to the pride of perdition, but the humility of a pure heart.

From Springfield, Mr. Lincoln went to Indianapolis, and from a brief speech delivered here, the outside world obtained the first glimpse of his future policy. Visiting Cincinnati, Columbus, Pittsburgh, Cleveland, Buffalo, Albany, New York and Trenton, he arrived at Philadelphia on the eve of Washington's birthday, 1861. Here it was that the plot to assassinate him, during his passage through Baltimore, was fully unfolded to him. Mr. Lincoln having listened to the detailed statement of Allan Pinkerton, chief of the National Police Agency, who had been mainly instrumental in discovering the conspiracy, said that he had promised to raise the American flag, over Independence Hall, on the following morning, and also had accepted an invitation to a reception, by the Pennsylvania Legislature, in the afternoon of the same day. "Both of these engagements I will keep, if it costs me my life. If, however, after I have concluded these engagements, you can take me in safety to Washington, I will place myself at your disposal, and authorize you to make such arrangements as you may deem proper for that purpose."

The next morning Mr. Lincoln was formally received, at Independence Hall, and afterward performed the ceremony of raising the flag

over the "birthplace of our liberties." In the afternoon of the same day he arrived in Harrisburg, and attended the reception given him by the Legislature of the State. Here he remained until nearly six o'clock in the evening, when he was quietly driven to the railroad station and took a special train for Philadelphia, where he arrived in time to take the regular through night train for Washington, reaching his destination safely, at the usual hour, on the morning of the 23d. The city of Washington was thrown into a flutter of excitement by this unexpected arrival. Mr. Lincoln's opponents ridiculed his fears, while his supporters felt equally chagrined that their chosen leader should have consented to sneak into the capital "like a thief in the night." But the rapidly developing events soon showed that the proper course had been pursued. Mr. Lincoln afterward, in speaking of the occasion, said, "I did not then, nor do I now, believe I should have been assassinated had I gone through Baltimore, as first contemplated, but I thought it wise to run no risk, when no risk was necessary."

The days preceding the inauguration passed in rapid succession, until the morning of the fourth of March broke beautifully clear and found the venerable generalissimo of the army of the United States prepared for any emergency. All the necessary arrangements for the ceremony having been made, at a few minutes past one o'clock, President Buchanan entered the Senate chamber, with the President-elect; but there was no very hearty welcome given to Mr. Lincoln, as he stepped forward to read his inaugural address. On its conclusion the oath of office was administered by the chief justice of the Supreme Court. The inaugural address was marked by a moderate and conciliatory tone, containing no reproach to the South, no menace and no threat. On the other hand, it leaned toward them; it assured them of certain protection of all their old rights under the Constitution, and closed with these words of warning and entreaty: "In your hands, my dissatisfied fellow countrymen, and not mine, is the momentous

issue of civil war. The Government will not assail *you; you* can have no conflict without being yourselves the aggressors. *You* have no oath registered in heaven to destroy the Government, while I have the most solemn one 'to preserve, protect, and defend it.' I am loath to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battle-field and patriot grave, to every living heart and hearthstone all over this broad land, will yet swell the chorus of the union, when again touched, as surely they will be, by the better angels of our nature."

The address delivered and the oath administered, the august ceremonies of the occasion were at an end, and passing back, through the Senate chamber, the sixteenth President of the United States was escorted to his future residence, the White House. Mr. Lincoln's first official act was the formation of his cabinet, and of the seven chosen to be his counsellors four were rival candidates with him for the presidential nomination. On the 15th of April, 1861, the third day after the firing on Fort Sumpter, the President issued a proclamation calling for seventy-five thousand men "to suppress treasonable combinations and cause the laws to be duly executed." This call, and the imminent danger of the Government, united the North. The fall of Sumpter was the resurrection of patriotism. Four days later a temperate proclamation of blockade was made, and the nation stood on the defensive, while the South was making the most strenuous efforts for the aggressive. Seeing this the President convened Congress, on the 4th of July, and asked for four hundred thousand men and four hundred million dollars. Congress acted with the utmost promptness and liberality, sustaining the President by giving him half a million of men and five hundred millions of dollars.

It is not my purpose or intention to follow Mr. Lincoln's

course through the various acts and measures which arose out of the exigencies of the times, in which were passed the closing years of his life. That has been done very completely by Messrs. Nicolay and Hay, two gentlemen, who, from their close relations with Mr. Lincoln, were best fitted for the work, while it is doubtful if there has yet been sufficient time to regard the events of those days with that calmness and impartiality, free from all passion and prejudice, needed for the true historian's appreciative work. I will, however, touch upon a few leading acts of his official life, necessary for a proper estimate and appreciation of the man. And first in importance, both for cause and effect, was the Emancipation Proclamation of January 1, 1863. To properly understand the situation, it is necessary to approach its consideration with one important fact firmly fixed in your mind. *Mr. Lincoln was* NOT *an Abolitionist.* He did not belong to that class, nor was he even in sympathy with the extreme views of his party upon that subject. He did not free the negro to *abolish slavery*, but to *preserve* the Union.

On the 6th of March, 1862, President Lincoln sent a special message to Congress, recommending a joint resolution to compensate all States for their abolition of slavery, as a war measure and one of public safety. The joint resolution was passed as suggested and Mr. Lincoln, in his communications to Generals Fremont and Hunter, who had each declared martial law and the abolition of slavery within their districts, gives as the reason for the revocation of the abolition portion of their military proclamations, that they had transcended the laws of Congress, which he, as executive, was to execute, not to obstruct. Next to the fatal mistake of commencing the war, was the awful blunder of the slave States in refusing this proposition. On the 22d of September, Mr. Lincoln issued the conditional Proclamation of Emancipation, freeing the slaves of those States and those sections of States which should be in rebellion on the

first of the following January, thus leaving it to the slave States to say, whether they would *save* their peculiar institution by returning to their loyalty and allegiance. Two days later the writ of *habeas corpus* was suspended by the executive. This measure created more universal disapproval and well founded dissatisfaction than any other act of the administration. It attacked the dearest right of man, the security of personal liberty, without which there can be no freedom of speech or of action. No one knew but that it might be his necessity next to invoke its aid, but invoke it he would in vain. Some of the leading jurists of the day took up their pens in defence of the writ against the action of the President, while one alone, Mr. Horace Binney, the Nestor of the American bar, cast his argument in the scale for its support. Subsequently Congress passed an act suspending the writ, as it was conceded its suspension was not within the power of the executive. Time rolled on, and the new year was fast approaching, yet the insurgent States gave no sign of their intention to accept the conditions held out to them in the proclamation of September 22d. On the contrary, they indignantly rejected it. The first of January arrived, and with it came the supplemental final words, which sealed the fate of legalized human slavery on this continent forever and set the negro free.

The year heralded in by the Emancipation Proclamation saw the defeat at Chancellorsville follow fast upon the more disastrous repulse at Fredericksburg. This was a sad beginning of the year's operations and was succeeded, a few months later, by the invasion of Maryland and Pennsylvania. This movement began on the third of June, and it was accomplished so quickly, and apparently so easily, that the whole country was thrown into a panic of excitement and fearful apprehension. At this juncture, with the Army of the Potomac hastening to dispute the enemy's advance, its commander was relieved on the march and General Meade placed at its head. This seemed a most hazardous experiment. An army defeated and broken, marching on

to battle with a powerful and exultant foe, to have its leader changed, when on the very verge of conflict, appeared to be a movement calculated more to dishearten than to strengthen it; but happily the result proved otherwise. The second day after Meade assumed command, the battle of Gettysburg began, and it raged with terrific energy for three days. At the close of the third day General Lee, having lost forty thousand men, and running short of ammunition, showed that he was too exhausted to resume the fight. While these glad tidings were ringing on the loyal heart of the North, came the welcome message from the far-off city of the Southwest, that the stronghold of the Mississippi, Vicksburg, had surrendered. The contest was virtually decided, the victory virtually won. Thus the 4th of July, 1863, was celebrated with greater exultation than would have been the mere eighty-seventh anniversary of our independence.

The State of Pennsylvania having purchased its great battle-ground and consecrated it as a national cemetery for the gallant men who fell in its defense, on the 19th of November, following, the public dedication took place with solemn and impressive ceremonies. The formal oration was pronounced by that cultivated scholar, Edward Everett, and Mr. Lincoln followed in a brief address, that electrified the world and has been enshrined a classic in English literature. His words cannot be too often repeated. He said :

"Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

"But, in a larger sense, we cannot dedicate—we cannot consecrate —we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth."

In December of 1863, President Lincoln issued his proclamation of amnesty to all those engaged in the rebellion, except such as were in the civil or military service of the Confederacy or had left the civil or military service of the United States to aid its enemies. At this time the country was agitated over the succession to the Presidency, and it was not until the convention of the 8th of June, that met in Baltimore, renominated Mr. Lincoln, that the loyal North breathed freely. The election of November, 1864, gave Mr. Lincoln an overwhelming majority, and on the 4th of March, 1865, he was inaugurated for a second term. His address on this occasion was brief, and couched in such language, that its closing words, "With malice toward none, with charity for all," will fall into that sacred number of phrases not scripture, but which men cite unwittingly as though they were.

The affairs of the rebellion were hurrying to a crisis. Sherman had completed his great march so far as to bring its bearing upon the Confederate capital, while Grant was narrowing the circle which his lines formed around the same stronghold. On the 3d of April,

Lee was forced to evacuate Richmond and the next morning the federal troops took possession of the burning city. President Lincoln, who had been at City Point, for several days, visited Richmond immediately after its capture. He did not enter it, however, as the conqueror, in a triumphal car, but as the private citizen, with his little boy by the hand.

He returned to Washington on the 9th, and there received word that Lee had capitulated. This era was a memorable one. The people were filled with inexpressible joy. Houses were illuminated, bells rung and salutes fired. The war was ended, the victory won, and the chief magistrate of the nation seemed full of hope and of happiness. In the midst of the rejoicings at the national capital, it was announced that the President would visit Ford's Theatre, on the evening of April 14th. Although not desirous of going, Mr. Lincoln, never willing to disappoint the people, accepted the invitation and, with Mrs. Lincoln and one or two friends, entered the President's box, after the performance had begun. He was greeted with wild enthusiasm. As the play progressed, a pistol shot was heard, and at the instant was supposed to be a part of the performance, until a man, with a bloody dagger in his hand, leaped to the stage, from the box where were the Presidential party, exclaiming, "*Sic semper tyrannis*—the South is avenged!" and then disappeared behind the scenes. The President had been shot and the murderer had escaped. The ball entered the brain, creating a mortal wound from which Abraham Lincoln, Sixteenth President of the United States, expired on the morning of the 15th of April, 1865.

The Rev. Dr. Gurley, who was the pastor of the Presbyterian church in Washington, which Mr. Lincoln usually attended, has given the following account of the scene at the President's death bed. "When summoned on that sad night to the death bed of President Lincoln, I entered the room fifteen or twenty minutes before his

departure. All present were gathered anxiously around him waiting to catch his last breath. The physician with one hand upon the pulse of the dying man, and the other hand laid upon his heart, was intently watching for the moment when life should cease. He lingered longer than we had expected. At last the physician said, 'He is gone; he is dead.' Then I solemnly believe, that for four or five minutes there was not the slightest noise, or movement, in that awful presence. We all stood transfixed in our positions, speechless, breathless, around the dead body of that great and good man. At length, the Secretary of War, who was standing at my left, broke silence and said, 'Doctor, will you say anything?' I replied, 'I will speak to God.' Said he, 'Do it just now.' And then, by the side of our fallen chief, God put it into my heart to utter this petition, that from that hour we and the whole nation might become more than ever united in our devotion to the cause of our beloved, imperiled country. When I ceased, there arose from the lips of the entire company, a fervid and spontaneous 'Amen.'"

And did not the entire nation as one voice respond "Amen"? Was not that petition, there offered, answered in a most impressive and wonderful manner? When in the history of any land have the people been found more closely bound together in heart and in purpose, than when this nation realized that Abraham Lincoln was dead? Yea, his death raised a truce to faction, and called forth an unanimity of sentiment that astonished and delighted all. Millions, lately in some degree opposed, were now united in feeling and vied with each other in honoring his memory. The day following his decease was that joyous religious festival, Easter Sunday, and as each clergyman ascended his pulpit, he laid aside his carefully prepared sermon for the day, and from the fulness of his heart gave vent to words of sorrow and comfort for the awful calamity which had befallen the nation. Only a week before services of thanksgiving had been held

for the final triumphs vouchsafed our arms. It was indeed joy turned into mourning; it was horror at the assassin's cowardly work.

At noon on Wednesday, of Easter week, was the time appointed for the funeral solemnities of the murdered President, at the national capital, and in every church in the land were held, simultaneously, commemorative memorial services. A whole people were in tears; a whole nation bowed down in mourning; a whole country draped in woe. After the impressive services at the White House, the remains were taken to the capitol and there laid in state. On the morning of the 21st, the funeral cortège moved for his old home, taking nearly the same route as he had taken when he journeyed from that home to assume the reins of government, four years before. Many cities were honored with being the temporary custodian of his remains, until at last, on the third of May, the cortège reached Springfield. Here, for twenty-four hours, his old friends and neighbors pressed into the State House, where his body lay, to gain a last glimpse of that homely but familiar face. At noon of the following day his remains were conducted to Oak Ridge Cemetery, a beautiful spot about two miles from the city, where, with appropriate ceremonies, all that was mortal of Abraham Lincoln was consigned to the earth that gave him.

Mr. Lincoln was certainly a most remarkable man. He was undoubtedly well fitted for the times in which he lived and for the emergencies that confronted him. He began with a very moderate degree of public confidence and sympathy. A large proportion of the community had, at the time of his election and for a considerable period afterward, a painful sense of distrust as to his qualifications for the position to which he was called. This distrust was slow to yield. Good things were done, but they were all attributed, on account of this preconceived opinion of his weakness, to the excellence of his advisers, while the evils and the mistakes were all laid to him. His physical organization must not be overlooked as one of the sources of his suc-

cess. The great practical men of the world have been not necessarily of large, but of strong bodily frames. To the heathen philosopher a sound mind in a sound body was the highest attainment—*mens sana in corpore sano.* The discipline of his early life prepared his frame for the laborious duties that were to devolve upon it. It is true that this discipline did not develop his form into a beautiful or a graceful one. His warmest admirers could not claim that for him, but they could declare that his large eyes, in their softness and beauty, expressed nothing but benevolence and gentleness, and that a pleasant smile frequently brought out more vividly the earnest cast of his features, which were serious even to sadness. He has been called, by one of his best friends, a "wiry awkward giant." He was six feet four inches high; his arms were long, almost disproportionately so; his mouth and nose were both exceedingly large; his features were coarse and his large hands exhibited the traces of toil. Yet this description will not place before your eyes Abraham Lincoln, as his contemporaries knew him. To accomplish this the camera, the pencil and the chisel must supplement the pen. Fortunately for those who come after him, in distant generations, his face and figure have been perpetuated in every form of art. It was my good fortune on one occasion to be in Mr. Lincoln's presence. It was on June 16, 1864, when he made his last visit to Philadelphia and attended the fair held for the benefit of the United States Sanitary Commission. I was a mere youth and was captain of the newsboys, all gentlemen's sons, who sold "Our Daily Fair," a newspaper issued for the occasion and of which Charles Godfrey Leland was the editor. Mr. Leland had had the Emancipation Proclamation printed on large sheets of parchment paper, and, to twenty copies, had secured the autograph signature of the President, attested by Mr. Seward. These documents were on sale at "Our Daily Fair" counter, and in passing along the aisle Mr. Lincoln stopped a few moments and made some remarks about them. This was the only time I saw him

and the impression he made upon me, and which remains perfectly vivid, was of a great giant, towering above everyone, but with such a soulful expression in his eyes as to take away all feeling of awe. It was a figure no child would fear. If to-day anyone wants to behold Abraham Lincoln, as he was, when he lived and moved and had his being, at his full stature and with his noble soul astir, let him make a pilgrimage to Chicago and kneel before the bronze statue by Augustus St. Gaudens. It is the man himself, with all his humility and nobility, with all his gentleness and strength: "With malice towards none, with charity for all, with firmness in the right as God gives us to see the right." It is not Abraham Lincoln the liberator of slaves ; but Abraham Lincoln the saviour of the Union. He who said, "My paramount object in this struggle is to save the Union and is not either to save or to destroy slavery." And these words are inscribed at the base of St. Gaudens's masterly statue, showing the lofty and true historic conception of the man possessed by this great sculptor.

Perhaps the most remarkable of all the great qualities possessed by Mr. Lincoln, was his surpassing power of literary expression. The Gettysburg address and the second inaugural could not have one word altered or one phrase changed. His language is simple and direct, and he had such a nice sense of the shades of meaning in words that his exact meaning is always perfectly clear. He said once that he had never studied the art of paying compliments to women, yet they never received a grander one than he paid them when he declared "if all that has been said by orators and poets since the creation of the world in praise of women, were applied to American women, it would not do them justice for their conduct during the war." It has been said by those who knew him well, that he had none of the grossness of life. He was not a licentious man. He was not addicted to the use of profane language. He did not gamble. He was temperate and he did not use tobacco in any form. Only those who have known the fearful

extent to which these habits prevail among our public men, can appreciate the honor which the absence of them confers upon Mr. Lincoln. His honesty passed into a proverb and his integrity was beyond reproach. They were never called into question, not even in the height of political excitement and vituperation. His qualities of heart were such as commended him to all men. He was naturally disposed to think well of his race. His prepossessions were generally in favor of a man. He would rather love than hate him, indeed he seemed as though he could not hate him if he would. He had tenderness almost to weakness, and was so easily moved by suffering that his clemency was seldom invoked in vain. The entire absence of vindictiveness, either personal or political, was one of the ripe fruits of his broad humanity. Was he ever heard to say a hard thing of his opponents or known to have uttered a single word showing personal hate or even personal feeling? Between him and his predecessors no parallel can be drawn, for no other President ever held the reins of power through four years of virulent rebellion. It is therefore impossible to say how much better or how much worse others would have done. Not polished or graceful, not always careful in his dress, without the formal politeness of fashionable life, he proved to be a meet and proper man for the times. He had the greatness of goodness; not a powerful nor a brilliant intellect, but plain practical good sense; a sincere purpose to do right; an eminent catholic spirit that was ready to listen to all sides and a firm belief in the expediency of justice. Where others, with higher and more profound faculties, might have failed, he succeeded, guided by his matchless sagacity and prudence, and common sense and native shrewdness. His thoughts were his own; they were fresh and original, and in conversation were clothed with a quaintness, a directness, a simplicity of style, peculiar to himself. He had a vein of humor which marked him from all other men in his position and lost him perhaps the reputation of official dignity; and yet this very humor,

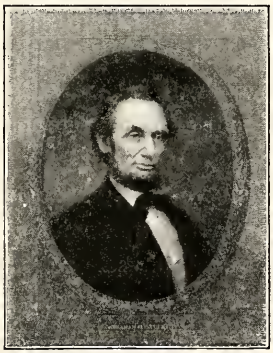
which in great emergencies could not refrain from making the witty repartee or telling the pointed anecdote, undoubtedly helped him to endure those fatigues and cares, under which he would otherwise have sunken.

This story of the life of Abraham Lincoln and his place in the world's history, I have endeavored to tell with a simplicity becoming the subject, whose whole career seems to have been foreseen by the immortal Shakespeare when he wrote:

> "Hath borne his faculties so meek, hath been
> So clear in his great office, that his virtues
> Will plead like angels, trumpet-tongued, against
> The deep damnation of his taking-off."

The Lincoln cult is only in its infancy. It has had but a single generation in which to grow. But as the perspective of time brings into grander relief the noble proportions of its subject, homage and admiration for him will be bounded only by the civilized world.

CHARLES HENRY HART.



XIV

COLOR LITHOGRAPHY *

I AM expected to speak about the art of color-printing from stone (chromo-lithography), and especially in its relation to the prints before us, representing (as far as prints can do) oriental vases and other most beautiful ceramic objects from the collection of the late Mr. W. T. Walters, of Baltimore. I will try not to bore you with too many dry, technical details, but, to make myself understood by those not yet acquainted with the first principles of lithography on which the process is founded, I will state these principles in condensed form.

Lithography, as we understand it to-day, is the art of printing from the surface of a stone on which the pattern is neither raised in relief nor cut in intaglio. The stone used for this purpose (called lithographic stone) is an amorphous limestone, dense in texture without being hard, porous without being open, quarried to perfection up to the

* An address delivered by Mr. Louis Prang at The Grolier Club on January 7, 1897. Illustrated by lithographic prints in color of the oriental porcelains in the Walters collection.

present time only in Solenhofen near Munich. This peculiar stone has a great affinity for fat: the least touch of grease will be retained with exceeding tenacity, hardly to be removed without destroying that part of the stone to which it clings. A similar affinity is shown for gum arabic when presented in solution, and we will see later on the importance of this peculiarity.

The drawing on the stone is made with lithographic crayon, consisting of soap, wax and lamp-black, or it is made with lithographic ink consisting of similar material in a fluid state.

For crayon work the surface of the stone must have a "tooth," and it is therefore grained with fine sand under a muller by giving this a peculiar rotary motion; for pen or brush work with fluid ink the surface must be polished, and this is accomplished by the use of pumice and snake stone.

The drawing, when finished, undergoes an operation technically called "the preparation." It consists in flowing over the whole face of the stone a gum arabic solution, slightly acidulated with nitric acid.

The acid in this solution neutralizes the alkali of the soap in crayon and ink used for drawing, and liberates the fatty ingredients of crayon and ink, permitting the same to enter a permanent union with the stone by forming "limesoap" insoluble in water. The gum of the solution fills the pores of the blank part of the stone, forming thereby a tolerably permanent skin, protective, to a certain extent, against further influence of any oil or fat. On the successful performance of this "preparation of the stone" the possibility of lithographic printing depends.

The prepared stone is now ready to be inked in (rolled up, as the printer would say). The acidulated gum solution used for "the preparation," which has been permitted to dry on the stone, is cleanly sponged off with pure water, and the superficial layer of black, which still covers the drawing, is removed by the aid of spirits of turpentine,

an operation which apparently destroys the drawing as it becomes invisible; but the union of the fat with the stone which has taken place under the influence of the acid, as before stated, is not affected thereby.

We have now a perfectly flat, clean-looking stone, covered in part with the invisible but permanent fatty drawing, and in part with the skin of gum, the one having affinity for any fatty or oily substance such as printer's ink, the other for water—antagonistic to oil.

The litho printing ink, consisting of either black or color pigment, ground most thoroughly in linseed oil varnish, is conveyed to the drawing on the stone by means of rollers covered with calf skin. After sponging the stone quite lightly with pure water, called "damping" in the vernacular of the shop, the printer begins to roll gently over its whole surface. Great care has to be taken in damping that the stone be neither too wet nor too dry, as in one case the roller would slip and injure the drawing, and in the other case the ink would deposit on every dry spot. The distribution of the ink on the roller previous to rolling up is thoroughly accomplished on a marble slab, and the damping of the surface of the stone has to be repeated for every impression.

If everything is just right, the oily ink will be repulsed by the water, covering all the blank spaces, and will be attracted by the fat of the drawing. Layer after layer of ink will be deposited thereon by continuous rolling, until the judgment of the printer tells him there is enough.

The printer can spoil the drawing by overcharging or by undercharging in inking. A stone is exceedingly sensitive to this treatment which might almost be termed educational. Its drawing may be brought to noble manhood by proper care and treatment, or it may be dragged down to the condition of a mere slouch by neglect and ignorance, never to be reclaimed.

I have given you now the underlying principles of the art of litho-

graphy, and we may proceed to a consideration of "chromo-lithography," or the art of color-printing from stone.

Color-printing, as you all know, is not a recent art; the initiatory step was taken three hundred years ago. Some of the earliest books were printed in several colors in imitation of manuscript, with initials in red and blue. Block printing in tints followed; copper-plate printing in color had its day, next woodcut printing in color, which is still practised with more or less success, but it remained for lithography to give the finishing touch to this art. Aloys Senefelder, the inventor of lithography, began experimenting in that direction early in this century, and pointed the way; others, more skilled in artistic knowledge, followed and improved his methods, until a perfection was attained which for mass production will hardly ever be surpassed by any other method.

I was drawn toward this art just forty years ago, by seeing a very good German color print, representing a Venetian carnival scene. This happened during the first week of my lithographic career and I made a vow then and there that prints of this quality should be done here in America and that they must be done in my establishment. I was at the time perfectly ignorant of the modus operandi, but the idea had taken possession of me, and the will to work up to it was sufficient to realize within nine years all that I fought for. You will excuse this digression into personal history, but it is an interesting incident in my business life, and I do not like to forego the pleasure it gives me to occasionally recall it.

To make a close reproduction in print of an object like those oriental ceramics, a painting of the object is absolutely required, which is to serve to the lithographic artist as his original. Something approaching accuracy may be done without this, but never in such perfection of details and refinement of color as was required by a connoisseur like Mr. Walters. We were therefore obliged to first make a careful painting

of every object, and after this painting had passed severe criticism it went into the hands of the lithographic artist. The process of reproducing a painting begins with analyzing its color for a scheme of color elements to serve as a guide in future operations. This color scheme, called the "color scale," in the language of the shop, consists of a definite number of different hues and tones, considered necessary to produce, by super-imposition, all the innumerable subtle varieties of hues and tones embodied in the original.

The next step is to cover the painting with a sheet of perfectly transparent gelatine, upon which the outline of the design, as well as of the different colors—as far as these can be fixed by an outline—is to be drawn with lithographic ink. This drawing on gelatine, transferred to a stone by simple pressure, inked up in the usual lithographic manner, gives what is called the key.

This key is of peculiar significance to the artist. He has to draw, as you will remember, a separate plate for every color in his scale (which in several of these prints requires more than thirty), and he has to obtain an absolute register (adjustment) between these separate plates to make the whole design, when printed, come out perfect at the end. To prepare for these results, impressions have to be taken from the key-plate in common black ink, and thus they are transferred to as many grained or polished stones as the particular case requires.

The artist has now a stone to work on, presenting a red-chalk outline which looks bewildering to the uninitiated—very much like a spider's web brought into disorder and torn to pieces by a bumble-bee's fight for its life. But the artist, with the original painting before him, disentangles easily the meshes of that net which he himself has woven, and now begins to draw his color, guided by these meshes. It will be remembered that it is not a mosaic of color which is required in our work, but a blending and a mixing of color by superimposition in printing; therefore these outlines serve simply as a guide to the artist's judgment, not as a restriction.

Every plate, as soon as finished by the hand of the artist, undergoes the usual preparation, spoken of before, and is then put in the proving press. Here the black crayon and ink, used by the artist for his drawing, are first to be cleaned off from the surface of the stone with turpentine, and colored ink, such as the plate requires, is transmitted to the drawing in the manner previously described.

In proving, the most refined judgment of the artist and printer is demanded; the slightest mistake in hue or strength of tone will affect the whole and lay the foundation for certain failure from the start. Very rarely have such mistakes been made in the course of this present work, but a few did occur of sufficient seriousness to require reproving and rectification of every plate.

There is no ironclad rule to follow in deciding on the order the colors have to take. Every object here represented in print offered a problem to be solved in its own way.

Some of you may ask how the colors, each being printed separately, are adjusted to each other in printing; or, as the printer would say, how they are made to register. Of course, it is evident that if a single plate of the twenty or thirty to be printed gets out of register in the slightest degree, the whole work goes to naught. Well, this registering is done by very simple means: fine cross marks drawn with pen and ink on top and bottom of the key-plate will transfer themselves with the key upon every stone to be lithographed. These cross marks are retained and appear on every sheet of the proofs.

A pin stuck through the centre of each of these cross marks from the back of the sheet, and pointed into the centre of the corresponding marks on the stone, into which a little hole has previously been drilled, brings in each case the sheet in proper position for exact register, provided the printer is careful in his work.

You will agree that to prove from twenty to thirty and more stones in so many different colors and get at final results foreseen by

the artist from the beginning seems an almost incredible achievement, but the evidence shows that it can be done.

It requires a great deal of patience, ingeniousness, mechanical talent and color judgment to become a good chromo-lithographer, but this is not the sum and substance of necessary qualifications as some critics aver. A purely mechanical genius will only produce indifferent mechanical work; it requires besides, artistic feeling, artistic insight and culture to make an artistic reproduction of an artistic original.

There is a vast difference between the results of work accomplished by a mere mechanic or by an artist. The one will be dry, prosaic, chinesque, the other will have entered into the spirit of the original and retained its soul and life.

If we turn to the work before us we will recognize as its peculiar characteristic the close reproduction of the appearance of a hard, smooth and often highly glazed material, shaped into a variety of very beautiful forms, mostly vases used by the Orientals, the Chinese, and Japanese, partly for mere ornament, partly for domestic and ceremonial services, but besides these vases there are incense holders, tea jars, and objects simply decorative.

Color is one of the greatest charms in the work of the Orientals, and the reproduction of these colors in all their intensity, purity and subtle flow is, above everything, the sine qua non of the enthusiastic collector, who wants to recognize in the print all the beauty of his cherished object. Even the characteristic crackle of each individual piece is to him important, and if any defect exists, he wants to see it retained as one of the stamps of individuality.

There is, of course, scant freedom left to the artist lithographer in this particular work. The problem before him is not to translate one art into the terms of another, but to reproduce the preliminary painting of the object in its most minute details. Knowledge of the technique of lithographic drawing as well as of color and color mixture is de-

manded in this reproduction to such an extent that it may be called a scientific rather than an artistic process, but withal, the best results will be obtained by the lithographer who possesses besides this knowledge artistic feeling and culture. The technical means employed to arrive at the desired results I have explained to you before.

The proof finished and accepted, it remained for us to produce like results in a press edition of 500 copies. I confess that I thought of this task with fear and trembling. The quality of the proof was the standard, nothing less perfect would be accepted. Was it reasonable to suppose that the power-press could match the hand-press such as had been used in proving? I would probably have employed the hand-press for the edition, as I felt sure of results equal to the proofs, but the printing of 500 copies from about two thousand stones which had to be used for the 116 plates produced by us was out of the question. Time prohibited, as it would have taken years to finish the printing by employing a dozen hand-presses.

Well, we started one of the smaller Hoe presses, a little jewel, a pigmy as compared to the presses of present manufacture, and the result of the first trial was so far beyond my expectations that confidence took the place of timid fear, and I may well say without exaggeration that the press edition has in every instance not only equaled but surpassed the proofs.

The principles underlying the printing on the power-press are the same as pertain to the printing on the hand press. But inasmuch as the distribution of the ink, the rolling-in, and the damping are regulated by mechanism on the power-press, and cannot be as readily varied according to temporary circumstances, such as may appear in the course of the process, it seemed to me problematical whether all that each stone was expected to give could be realized from the power-press as fully as from the hand-press. The hand-printer can more readily adjust the consistency of his ink, the manner of inking-in, the damping,

etc., to suit varying circumstances. The power-press is more rigid, less amenable to slight changes required, and it is only by the mastery of the highest possibilities in every direction that results such as are laid before you could be obtained.

Fifteen to twenty impressions an hour of any one plate would be considered a good average output from the hand-press; seven to eight hundred an hour might be expected from the power-press. It will be seen that the press once started, there is little time for reflection and correction. Everything must be adjusted and tested to the utmost nicety before the work is permitted to go on.

It is therefore necessary that the eye of the artist as well as that of the printer be well satisfied with a preliminary impression, which once approved by the artist, has to be strictly followed and adhered to by the printer. The slightest variation will endanger the quality of the whole edition, and it must be evident that with twenty to thirty passages through the press to finish a print, the contemplation of the multiple chances for failure in the final result may well have caused a certain trepidation to my nerves.

Another element of danger which cannot be controlled lies in the influence of the atmosphere on the paper. There is no paper made which will not expand in a humid atmosphere, and correspondingly contract with any change in the other direction.

Every change in atmospheric conditions means a change of humidity in the air, sometimes a difference of from forty to fifty per cent. in a few hours. Paper is always ready to answer to these variations and the register of the impression is so far in danger of being violated. This is one of the chief annoyances in color printing, and blessed will be the inventor who can produce a paper that will stand under all conditions of weather.

I have not yet told you of the intermediary process which usually takes place between the printing of the proof and the going to press for

the edition. This is the process of transferring the drawing from one stone to another. It is quite rare that the edition is printed from the original stones which served for the proof. There are many reasons why this is not done. One of them, in our present case, was that the original stones lacked uniformity of size, and the process of transferring all the drawings on to stones of uniform and proper size for the power-press had to be resorted to. This transfer process is accomplished in the following manner. An impression on India paper, previously coated with a thin, even layer of starch, is taken from the original drawing. This impression, taken with a fatty ink, is, when still fresh, placed face down upon a clean-polished, well-dampened stone and pulled through the press. The starch in direct touch with the dampened stone will glue the paper to this solid and smooth. A gentle application of water by the aid of a sponge will remove paper and starch, but leave the ink unmoved behind on the stone. This ink is absorbed by the stone, and the process of preparation and of rolling up, as described previously, has to be repeated. A new printing plate is the result, essentially the same as the original. This process may be likened to the well-known process of electrotyping by which a woodcut is duplicated. The duplicate goes in the press, the original plate is preserved intact for further use or duplication, if required.

Transferring our original drawings afforded us a chance of improving on the transfer plates, occasional weak spots of which the original plates gave evidence, and this is one of the various reasons why the edition, though printed from transfers, and on the power-press, turned out superior to the proofs. The registering on the power-press is achieved not by puncture as in proofing, but by adjusting two edges of the sheet (forming a right angle) to certain fixed points in the press. On the regularity of this manual performance by the press feeder depends the certainty of register. It requires a steady hand and a fine sense of touch to feed with accuracy every impression during a whole edition.

It is evident that in a work like the present, where color in its highest and most subtle form plays a very important part, the quality and choice of pigments become of great moment. It is not enough that proper hue and excellent printing quality must be had, but translucency and solidity have to be taken into account. The particular blues of certain vases we found great difficulty in matching, but we came near enough to satisfy our critics.

The choicest specimen of all, the celebrated peach-blow vase, possesses a refinement of color and of tone only to be reproduced by superimposition of quite a variety of tints. The success was so pronounced that by comparing the print with the $20,000 object, Chinese experts even smiled and nodded satisfaction. To reproduce in print the subtlety and smoothness of the flow of the colored glaze demanded a gradual building up by tints of growing strength, as the impression from a crayoned drawing is granulous, and the lightest tones if forced by strong color will appear sandy and meagre to the eye. But the most difficult color effect to reproduce in print we discovered in the peculiar red and blue mottle of a flat, round vase. The red and blue in the vase seem to flow into each other without apparently encroaching upon each other's purity; they impress the eye separately in their full value and still blend into each other without producing darkened fringes. We at one period despaired of the possibility of giving this effect in print, and expressed this in writing, whereupon Mr. Harry Walters, son of the late Mr. Walters, mailed us the following encouraging words :

"I am, of course, interested in what you say in regard to the difficulties you find in reproducing the red and blue round vase. Were it not possible for you to do things that no other lithographer has ever done, you would not have been successful in reproducing many of the wonderful colors to be found in Chinese porcelain, but you have been so successful that we have reached a point where we almost expect you to do the impossible."

The prints here before you are the result not only of knowledge, experience and skill, but of patient application. We admire the old masterpieces of the Japanese artist in lacquer, and wonder why their lacquer, as now manufactured, does not favorably compare with the standard of old. It is simply this, that, knowledge even admitted, the patient application is not given to the work. The artist must live, and the time he requires and the consequent expense are grudged. Mr. Walters's generous proposition to give us all the time we wanted made it possible for us to accomplish what we have done; without this we would certainly have fallen short of his expectations and of our results.

The accomplishment of the whole of our work required the best part of five years—a time I highly cherish in my memory for all the associations and experiences connected therewith. They were years devoted to work born of love for the beautiful.

It may truly be said that Mr. Walters was in love with every object in his vast and varied collection. "It is beauty in an object," he once said to me, "which makes me desire it, not scarcity or historical value."

I see him now distinctly before me, fondling one after the other of the beautiful vases in selecting for reproduction those most precious to his eye. A mother could not fondle her babe more tenderly.

The reproduction in print of his favorites was, no doubt, mainly undertaken by Mr. Walters with the idea that others might enjoy with him the beauty of these delightful objects, it being evidently impracticable to hand them around over the continent in any other than the printed form.

Absolute truth in reproduction of form and color (even down to the pictorial light-reflections in the dark vases) was in this enterprise a paramount condition. Mr. Walters would have nothing if he could not have what to the eye seemed realistic perfection, and, after years of trials in other directions—even in Paris—to get reproductions in color

satisfactory to himself, he at last decided in our favor and gave the order for the work to our house. I was to have carte blanche in regard to expense, but nothing would be accepted that could not pass his severest criticism, which, I am happy to say, he always tempered with encouragement, ending eventually in most hearty approval. It was a pleasure to work for such a man. It is a pleasure now to remember his earnest, kindly ways, and you must bear with me, when I linger awhile over these memories, saddened only by the thought of his untimely demise.

It was not given to him to live to see the great book in its finished state, but I can testify that the spirit in which it was inaugurated continued to prevail to the end. His successor carried the work forward with filial piety, without the slightest change in the programme, and with a thoroughness which must disarm criticism. It is evident that the passion for the beautiful in Art has become an heirloom in the family, and that the marvelous collection in Baltimore will not lack in care and loving attention through the loss of its eminent founder.

LOUIS PRANG.

XV

SIR SEYMOUR HADEN *

PAINTER-ETCHER

ALTHOUGH I am here with the avowed purpose of making an address to those who have kindly come to listen, yet my frank belief is that we have too much speaking—too much good speaking, even ; and also that the making and reading of many books, periodicals and newspapers is not, on the whole, conducive to our best intelligence. When ideas are crowded upon us too rapidly, one must of necessity drive out another, and the consequence of intellectual surfeit must be intellectual dyspepsia, with all its attendant evils.

Having said so much, let me add that I am by no means the only man who says one thing, and directly goes and does the opposite ; and it may tax all your indulgence to refrain from regarding me as a living demonstration of my own theory—that we talk too much.

The modern tendency, however, is toward the amending of this fault. What would be thought to-day of a guest who, at dinner,

* An address delivered by Mr. Frederick Keppel at The Grolier Club on March 26, 1897.

should preach a long and eloquent lay sermon, as was the habit of Lord Macaulay and the poet Coleridge not so many years ago? Such overpowering conversationalists would hardly be tolerated now. And in literature such masters of fiction as Sir Walter Scott or Victor Hugo sometimes seem to us to be unnecessarily prolix and tedious.

To descend to lower things: what is slang (apart from its vulgarity) but a sort of blind groping effort to concentrate a roundabout series of ideas into a short phrase or a single new-coined word?

The writing of books and the making of pictures being sister arts, it is allowable to use the one as an illustration of the other. The old, slow and mechanical methods of the Line Engraver (though resulting in some admirable works) may yet be compared to such dismally tedious literary masterpieces as Richardson's "Clarissa Harlowe" or Samuel Warren's "Ten Thousand a Year"; while we may take the literary method of Rudyard Kipling as being the counterpart of Painter-Etching and of its great modern exponent, Sir Francis Seymour Haden. Our subject then may be styled Concentration versus Amplification.

The time is happily past when "an etching" was supposed to be a drawing done with pen and ink, and when a collector exhibiting some fine proof was liable to have the unmeaning question put to him: "Now, is this the original?"—as if there were only one. People now know what an etching is and how it is made, they know that a painter-etching is one designed as well as executed by its author, and knowing all this they understand why of all forms of art-expression painter-etching is the most personal and the most intellectual. The time is also past when an etching was vaguely believed to be an alleged work of art, of mysterious and obscure significance, "to the Jews a stumbling-block and to the Greeks foolishness." We now know that there is no mystery about it, and that what to an educated eye looks right and true is right and true, while what looks wrong and false is wrong and false. To the superficial and unsympathetic observer an etching

may appear a very simple and trifling thing, but in reality it is a most difficult thing to produce worthily. We have, alas, too many etchings —such as they are—but the world has never had enough really fine ones. Master-etchers of the first rank are and always have been very few indeed, and the master does not always rise to the height of a masterpiece. The masterpiece in art must be perfect, and perfect from every point of view: it must embody a noble scheme nobly expressed, and above all it must be entirely original and entirely personal to the artist who creates it.

These things being so, the genuine master in etching would simply be stupid if he were devoid of a proper sense of his own importance. Rembrandt must have known that he was a very great man; Van Dyck was the associate of kings and nobles; the unhappy Frenchman, Méryon, while slowly going mad from neglect and absolute hunger, yet indignantly spurned every aid that looked like charity; Whistler, through evil report and good report, has always insisted upon the dignity of the artist. This he never forgets even while waging his "never-ending, still-beginning" fights and quarrels.

This noble respect of the artist for his art was once quaintly illustrated by the great singer Malibran: Having traveled to St. Petersburg, the Empress Catherine the Great asked her to name her price for a series of operatic performances there; and, astonished at what she considered the exorbitant demands of the artiste, the Empress exclaimed, "Why, that is more than I pay the major-generals of my army!" to which the artiste made answer, "Your Majesty should make your major-generals sing for you!"

Probably no artist—certainly no etcher—has vindicated his art with so much intellectual power, such convincing authority and such success as has Sir Seymour Haden. I speak now not of his etchings but of his published writings and of his leadership in the revival of painter-etching.

It is curious how the impetus toward some public movement seems to be generated almost simultaneously in the minds of several men, often residing far apart and holding no communication with each other. It was so with this interesting revival. Seymour Haden was by no means the only etcher or the only writer; but he stands alone in this: that he combined in himself the double *rôle* of etcher and writer of the first rank. To these we must add still another qualification; he is by nature a man of affairs, a leader of men—and a leader of artists—which I take to be a very rare qualification indeed!

He found painter-etching almost forgotten and unknown; a vague tradition of the seventeenth century; and it is in a great measure due to this strong and earnest man, that in his own country the Association of Painter-Etchers has been raised, by decree of the Sovereign, to the dignity of a British Royal Society—the equal in rank of such a national institution as the Royal Academy of Arts.

In the year 1768 the Royal Academy was founded. The painter, Joshua Reynolds, became its first president, and King George III created him Sir Joshua Reynolds; and in 1894 Queen Victoria conferred the same title of knighthood on Seymour Haden: founder and first president of the Royal Society of Painter-Etchers.

I may here digress for a moment to say that this same Royal Academy of Arts used all its power and influence to discourage and defeat the cause which Seymour Haden had so much at heart. Both line engravers and mezzotint engravers—mere copyists of other men's artistic creations—were admitted to membership in the Royal Academy, thus making them the equals of the greatest painters, sculptors and architects of the nation; but against the painter-etcher, the original creative artist, the Academy doors were shut.

It was against this flagrant injustice and against these overwhelming odds that Seymour Haden fought long, valiantly, and single-handed. The monopolists of the Royal Academy still had the power

to exclude original etchers; but the nation itself, through its chief, recognizing this injustice, gave them far more than they had asked for, and constituted them a Royal Society in their own right.

Such official distinctions may seem to us here in America to be a matter of very little moment; but in an old monarchical country like England they mean almost everything.

To those of us with whom the name of Seymour Haden has been for long years a very familiar one, Sir Seymour Haden sounds strangely at first; but he has just as valid a right to be spoken of by his title as a newly married woman has to be addressed by her newly acquired name.

Fortunately for the cause of art—and especially in England where social prestige counts for so much—Sir Seymour, in assuming his present official position, has had nothing to change and nothing to assume which had not already long formed part of his regular every-day life. Born of a distinguished family and highly educated, his familiar associates have always been among some of the best people of his day and generation. A Fellow of the Royal College of Surgeons and a prominent member of the Athenæum Club—perhaps the most exclusive coterie in Europe, except it be the "Forty Immortals" of the Academy of France—he has never known any of those social drawbacks which always clogged and embarrassed the career of such a genius as the painter Turner; and it seems to me that no subsequent training at school, academy or college can ever entirely cure disadvantages suffered in childhood. Such later influences—good as they are—seem to come to us from the outside, and to be, in a sense, put on, while it is the intimate surroundings of our childhood—as well as our parentage—which create our real, spontaneous and personal self.

Seymour Haden was born at number 62 Sloane Street, London, on September 16, 1818. His father was an eminent physician, and the artist afterwards practised surgery for many years in the house where

he was born. He was educated at University College, London, and spent some time in Italy. As a young man he filled the office of *prosecteur* (or anatomist) at the military hospital at Grenoble, France.

Even at that early period of his career the original and investigating turn of his mind was manifested, and at least one of his scientific innovations has now become the regular practice of the French army surgeons. In modern warfare most of the wounds received by soldiers in battle are bullet wounds, and naturally such injuries are inflicted when the soldiers are in a standing position—sometimes when the poor fellows are running away.

The old method was for the surgeon to lay the wounded man on an operating-table and then to probe for the bullet. Seymour Haden's innovation was to place the patient in the same standing position which he occupied when he was wounded and then to use the probe. It is easy to understand that when a man is lying down his internal organs do not occupy the same relative position which they do when he is standing on his feet.

At a later period he has strongly and continuously advocated the burying of the dead in light wicker coffins, and has demonstrated that by allowing our mother earth to come in contact with the body the latter decomposes innocuously in a very short time; but he is altogether opposed to cremation, one of his reasons being that it is a direct encouragement to murder by poison—the burning of the body effectually destroying all evidences of the crime.

Still another of his long and scientific investigations—one of great historic importance to art—resulted in the publication, in the Paris *Gazette des Beaux-Arts*, of an article which exploded like a bomb-shell among the most learned and conservative specialists of Europe. At first it caused indignation, then consternation, and finally it forced conviction upon wise authorities who were most unwilling to be convinced.

This monograph demonstrates that a number of etchings, hitherto highly valued as bearing the name of Rembrandt, and which had always been accepted as the work of his own hand, are in reality not the work of that supreme master at all, but of his pupils or imitators. Time will not permit me to go further into this interesting question; for it formed the entire subject of a most convincing lecture which I heard Sir Seymour himself deliver in London in 1895, and he writes me that he has since repeated it, by special invitation, before the Universities of Oxford and Cambridge. But, to state the result of this monograph, and of the lecture, upon myself—as well as upon others—I will, in imitation of Abraham Lincoln, "tell a little story": A man in a terrible state of excitement came home to his wife and told her that neighbor so-and-so had publicly called him a liar. The wife (as good women will) tried to quiet him by telling him that we really could not prevent people from sometimes saying the most outrageous things about us. "Yes," said the man, "but he proved it!"

In connection with this important service which Seymour Haden has rendered to art, and to historic truth, it is hardly now worth mentioning that a strange attempt was made, and by a clergyman too, to appropriate the honor and credit of having made these expert discoveries about Rembrandt. And as I have mentioned the subject I shall take the liberty of "lecturing" my audience for a moment: If any one here present happens to have made a valuable invention, he is, no doubt, full of the subject, heart and soul: but, let him beware how and to whom he talks about his discovery or invention before he has taken out his patent for it. If any one has evolved some really important theory or idea, let him take good care—the current slang phrase just expresses it—not to "give it away" by expounding it to the wrong person, until he has first printed and copyrighted his book.

This controversy is practically settled now. Connoisseurs are convinced that no one but a life-long student of Rembrandt—and a

learned practical etcher as well—could possibly have made these expert discoveries, and that they could not originate with a mere outsider.

The unfair appropriating of other men's ideas recalls the grim story of King Louis XI of France and Cardinal Ballue: The Cardinal, to revenge himself upon some bitter enemy, designed and had constructed an iron cage, large enough to hold a man, but not large enough to admit of his either standing or lying down. When this engine of cruelty was completed the Cardinal was so proud of it that he must needs take the King to see it. The cunning old King pretended not to understand how the invention worked, till at last the Cardinal, for purposes of demonstration, got into the cage himself. In an instant the King shut and locked the door; and for years thereafter it was his custom to visit his prisoner, listen to his prayers for mercy and go away without speaking a word. In the end the Cardinal died in his cage. So much for revealing our valuable ideas before we have secured ourselves!

In a recent conversation Sir Seymour Haden said to me: "I have never been a reading man—I mean that very little of what I may know has been acquired through reading. My aim through life has always been to be an observer, an investigator, an original thinker—always with some definite aim and with some progressive purpose."

On another occasion, when he was speaking of his passion for salmon and trout fishing, I said to him that for my own part my sympathies were always with the fish, that I was glad when they got away, and that I never could understand why men of eminent mental force (such as several Presidents of the United States) could find pleasure in angling, a sport which to me seemed idle and empty. I even ventured to fortify my own opinion by quoting Dr. Johnson's famous definition of the angler's implement, "A long rod and line, with a fly at one end and a fool at the other." But to this he made answer: "You are altogether wrong, and, if as you say, angling has a peculiar

charm for men of powerful and active intellect, it is because it calls into play all the powers of observation."

These details may indicate that, in whatever he has done, Sir Seymour could be nothing if not original. In Addison's "Spectator" there is a passage to the effect that every good man has a hobby, while the bad supply its place with a vice; and it sometimes happens that a man's hobby proves to be the most valuable part of his life-work. It was so with Seymour Haden, and his hobby was etching.

Instances are not rare of men, who, having utterly failed in one career, have afterwards succeeded in another, totally different. But, for a busy surgeon, first to achieve eminence in his own exacting profession, and then, comparatively late in life, to take up painter-etching—the most difficult of all the graphic arts, and in it to produce work which ranks him throughout Europe and America as the greatest living landscape etcher, is only another proof that genius is not tied down by ordinary limitations, that where it exists it will assert itself triumphantly; and that the artist, like the poet, is "born, not made."

"How knoweth this man letters, having never learned?" is the question recorded in the gospel; but though Seymour Haden, fortunately, was never taught art in the schools, yet anyone who supposes that he is not a most thoroughly trained artist makes a very great mistake. No artist's work is further removed from being what is called "amateurish."

Perhaps the highest attainment in every art is a certain noble and learned simplicity—never to be mistaken for the awkward simplicity of ignorance. A French critic says that no one does a thing thoroughly well unless he does it with ease. The "art which conceals art"—which can hide all evidences of effort—is a very high attainment.

Seymour Haden's work is instinct with this masterly quality. It is full of what he himself calls "the labor of omission." Of etching as compared with painting, he writes: "The painter, by overlaying his

work, may modify and correct it as he goes on. Not so the etcher. Every stroke he makes must tell strongly against him if it be bad, or prove him a master if it be good. In no branch of art does a touch go for so much. The necessity for a rigid selection is therefore constantly present in his mind. If one stroke in the right place tells more for him than ten in the wrong, it would seem to follow that that single stroke is a more learned stroke than the ten by which he would have arrived at his end." "The faculty of doing such work supposes a concentration and a reticence requisite in no other art." And he goes on to say that, for these reasons, etching, of all arts, is the least suited to the half-educated artist. We have all, alas, seen too many demonstrations of the truth of this! I confess that in thus quoting from Seymour Haden's writings, I am putting my own efforts at a great disadvantage. The quotation stands out like the new patch in the old garment.

This making use of other people's good things reminds me of a quaint incident that took place at the University of Oxford in the good old times: A newly appointed preacher at first succeeded in delighting his hearers with the wonderfully fine quality of his sermons. By and by it was noticed that these sermons were decidedly better in some parts than in others, and some of the more intelligent of the congregation began to have vague notions that they had heard, or read, some of those fine ideas before. At last an old professor confided his suspicions to a famous theologian and brought him to Oxford to hear one of the wonderful sermons. This expert seated himself very near the pulpit, and when the preacher gave utterance to an unusually fine passage, the stranger said, quite audibly, "That's from Jeremy Taylor!" Soon after, another eloquent flight from the pulpit brought from the pew the remark, "That's Tillotson." Later on, after another extra good thing, "That's Usher!" Here the preacher could endure it no longer, and addressing himself to the stranger, he said, "My good man, if you continue to disturb the congregation I'll have you turned

Etching being an art which expresses itself by lines, and the line since there are none in nature, being the acme of conventionalism, how comes it that we attach either beauty or value to the etched line? It is precisely because the best art is conventional — that is to say suggestive rather than imitative — that we may properly do so. With the relatively coarse materials at his disposal, the painter does not seek to reproduce the morning mist or the noon-day haze — he seeks to suggest it. The sculptor does not make his statue of marble because marble is like human flesh but because, while it permits perfection of form, marble suggests for human flesh a purity which it is the graceful province of art to claim for it. If he painted the eyes and eyebrows to make his statue "like nature" he would descend at once from the region of art into the abysses of realism, and instead of exalting humanity degrade it.

F. Seymour Haden

FACSIMILE OF A MS. BY SIR SEYMOUR HADEN

out of the church!"—and quietly from the stranger came the comment, "That's his own!"

Admitting that Seymour Haden was a born artist, richly endowed with the creative faculty, how was it that he also became the superb technician that he is? This did not come to him by nature—nor does it come to anyone. It came to him through long, hard, earnest study and practice. He studied the best models—Rembrandt's etchings above all. He was never afraid to pay the necessary price for a faultless proof by Rembrandt. But even before he began to form his unsurpassed collection of the old masterpieces it was his custom to borrow a portfolio of such etchings from a London dealer whom I myself remember as a very old man, Mr. Love, of Bunhill Row, and carrying home such treasures he would sit up at night with them—not only delighting in their beauty, as other amateurs do, but also studying and analyzing the method and technic of each master. Then, after long practice in drawing, and with an intimate technical knowledge of the recognized masterpieces of etching, he himself began to etch.

Thereafter his hard-earned holidays in the country were devoted to etching the beautiful English landscape. These plates were etched out of doors, on the spot, and generally at a single sitting.

If he had been one of the regular makers of pictures for sale, he would have first ascertained what sort of pictures the public were buying, and would then have tried to produce something to suit the market. Or else, knowing that the works of some artists were popular, he would have made an imitation of them. But, happily for art, every one of Seymour Haden's etchings, from first to last, was done in his own way, solely to please himself, and (except in the case of a very few of his later plates) with no view whatever to publicity or sale.

Indeed, he was thus producing masterpieces for nearly twenty years, when, at the instance of a few enlightened amateurs on the

Continent of Europe, he finally consented, in 1865, to the publication of a selection of twenty-five of his plates.

These were published in Paris; for it was supposed that in England nobody would understand them. But when France set the example England eagerly followed, and the whole edition was very soon sold.

But notwithstanding this, in England thirty years ago taste in art was in a very sad condition generally. A picture, to please the public, had to be of a formal, prim, "goody-goody" character, and was expected to tell some sort of a pretty little story. The nobler attributes of art—the imaginative, the suggestive, the really artistic qualities—were generally ignored. He who could most slavishly imitate the external form and texture of an object was the best artist. The great John Ruskin had nothing better to say of etching than that it was "a blundering art"; and I well remember an elderly English painter saying to me, when denouncing the French school and all its works: "Even their very landscapes are immoral!" But, as General Grant once said, "a bad law is sure to work its own cure"; and the impulse toward a freer, more suggestive, more intellectual art came to England and to America mainly from France—and the French got it from such masters as Rembrandt. And yet it was at this very discouraging time that Seymour Haden and Whistler were producing those etchings that all the world now accepts as masterpieces. The earlier proofs of them only got into circulation through being given away by the artists; for at that time nobody would dream of *buying* a contemporary etching.

Truly the ancient Israelites were not the only people who first stoned their prophets and afterwards built sepulchres in their honor; and Whistler—a man who conciliates nobody—most pungently says to the critics who now lavish their praise on his London etchings of nearly forty years ago: "If they are so good now, why were they not also good when you first saw them?"

We are now coming to the really important part of our study of Seymour Haden's work—the seeing of some magnified reproductions selected from the etchings themselves. These illustrations are arranged in chronological order. I should like to exhibit more of them, for the artist has etched nearly two hundred plates.

I desire to thank Mr. Samuel P. Avery for having allowed me to photograph, for the illustration of this lecture, seven of his etchings which it was impossible to find elsewhere; and I also thank Mr. Edward G. Kennedy for having lent me, for the same purpose, a priceless rarity—the only impression ever taken of Seymour Haden's first etching, done in the year 1843.

[These, with other examples of Sir Seymour Haden's etchings and dry-points, were then thrown upon a screen and described by Mr. Keppel.]

And now, ladies and gentlemen, I will conclude with a criticism on my own lecture!

It is, that I may have said too much about Seymour Haden the man, and not enough about Seymour Haden the artist. As to his art, wiser heads than mine have expounded it and will go on expounding it in the time to come; and I am only one of the many who believe that these etchings of his are to be included in the permanently great art work of our century.

But for my own part, if I speak of him at all, I must speak as I feel, and I cannot make my words impersonal and abstract; and (to quote what Shakespeare makes Mark Antony say of his friend Julius Cæsar) :

> "That they know full well
> That gave me public leave to speak of him."

It is because I have known Seymour Haden long and well, and because there is no man living for whom I have a greater regard or a higher esteem.

FREDERICK KEPPEL.

APPENDIX

XVI

OFFICERS AND COUNCIL

SINCE THE FOUNDING OF THE CLUB

PRESIDENT

FROM		TO
1884	Robert Hoe	1888
1888	William Loring Andrews	1892
1892	Beverly Chew	1896
1896	Samuel P. Avery	

VICE-PRESIDENT

1884	Brayton Ives	1886
1886	William Loring Andrews	1888
1888	Theodore L. De Vinne	1892
1892	Samuel P. Avery	1896
1896	Marshall C. Lefferts	

TREASURER

1884	Albert Gallup	1891
1891	Edward H. Bierstadt	1897
1897	Edwin B. Holden	

SECRETARY

FROM		TO
1884	Arthur B. Turnure	1886
1886	Beverly Chew	1887
1887	Samuel W. Marvin	1892
1892	Frederick A. Castle	1897
1897	Thomas G. Evans	

LIBRARIAN

1884	Alexander W. Drake	1887
1887	Beverly Chew	1892
1892	Richard Hoe Lawrence	

COUNCIL

1884	William Loring Andrews	1898
1884	Theodore L. De Vinne	
1884	Alexander W. Drake	1897
1884	Albert Gallup	1892
1884	Robert Hoe	
1884	Brayton Ives	1889
1884	Samuel W. Marvin	1896
1884	Edward S. Mead	1889
1884	Arthur B. Turnure	1894
1885	William Bispham	1887
1885	Beverly Chew	
1887	William M. Laffan	1891
1887	Frederick A. Castle	1898
1888	Samuel P. Avery	
1888	Howard Mansfield	
1888	William Bispham	1895
1889	John Holme Maghee	1890
1890	Edward H. Bierstadt	1897

FROM	COUNCIL—CONTINUED	TO
1890	JOHN H. CASWELL	1895
1891	RICHARD HOE LAWRENCE	
1893	EDWIN B. HOLDEN	
1894	BOWEN WHITING PIERSON	
1895	MARSHALL C. LEFFERTS	
1895	WALTER GILLISS	
1896	ARTHUR H. SCRIBNER	
1897	THOMAS G. EVANS	
1897	CHARLES F. CHICHESTER	
1898	WILLIAM F. HAVEMEYER	
1898	EDWARD G. KENNEDY	

XVII

COMMITTEES

SINCE THE FOUNDING OF THE CLUB

HOUSE

FROM		TO
1884	Theodore L. De Vinne	1886
1884	Samuel W. Marvin	1887
1884	Arthur B. Turnure	1889
1886	William Bispham	1887
1887	Alexander W. Drake	1889
1887	Frederick A. Castle	1892
1889	John Holme Maghee	1890
1889	Edward H. Bierstadt	1890
1890	Howard Mansfield	1892
1890	John H. Caswell	1895
1892	Richard Hoe Lawrence	1893
1892	Albert Gallup	1892
1893	Edwin B. Holden	1896
1893	Samuel W. Marvin	1894
1894	Bowen Whiting Pierson	1898
1895	Walter Gilliss	
1896	Arthur H. Scribner	
1898	William F. Havemeyer	

AUDITING

FROM		TO
1884	William Loring Andrews	1888
1884	Brayton Ives	1886
1884	Alexander W. Drake	1888
1886	Beverly Chew	1889
1888	Brayton Ives	1889
1888	William M. Laffan	1891
1888	William Bispham	1895
1889	Beverly Chew	1892
1891	Arthur B. Turnure	1894
1892	Howard Mansfield	
1894	Samuel W. Marvin	1896
1895	Richard Hoe Lawrence	
1896	Robert Hoe	1897
1897	Charles F. Chichester	

PUBLICATIONS

1884	Brayton Ives	1884
1884	William Loring Andrews	1889
1884	Edward S. Mead	1889
1885	Albert Gallup	1886
1885	Samuel P. Avery	1886
1885	Theodore L. De Vinne	
1885	Bayard Tuckerman	1886
1887	Alexander W. Drake	1890
1887	Beverly Chew	1889
1888	Robert Hoe	1889
1890	Samuel W. Marvin	1891

PUBLICATIONS COMMITTEE—Continued

FROM		TO
1890	Beverly Chew	1891
1891	Alexander W. Drake	1897
1892	William Loring Andrews	1895
1892	Samuel P. Avery	1896
1892	William F. Havemeyer	1893
1892	Samuel W. Marvin	1895
1893	Charles F. Chichester	1895
1896	Beverly Chew	
1896	Charles F. Chichester	
1896	Richard Hoe Lawrence	
1897	Robert Hoe	

ARRANGEMENTS

1886	Samuel W. Marvin	1888
1886	Arthur B. Turnure	1886
1886	William Bispham	1887
1886	John B. Pine	1887
1886	Beverly Chew	1887
1887	Howard Mansfield	1890
1887	Edward H. Bierstadt	1888
1887	Charles E. Carryl	1890
1888	William Bispham	1892
1888	Walter Howe	1889
1888	Theodore Seligman	1890
1888	Russell Sturgis	1889
1888	Samuel P. Avery	1894
1888	Louis I. Haber	1890
1888	George F. Kunz	1892

ARRANGEMENTS COMMITTEE—Continued

FROM		TO
1888	John Holme Maghee	1889
1889	John B. Pine	1890
1890	William M. Laffan	1891
1890	James Osborne Wright	1897
1891	William Matthews	1892
1892	Edwin B. Holden	1897
1892	Samuel W. Marvin	1893
1893	Howard Mansfield	
1892	Bowen Whiting Pierson	1893
1894	Samuel W. Marvin	1896
1894	Thomas G. Evans	1896
1897	Beverly Chew	
1897	Frederick A. Castle	1898
1897	William Loring Andrews	1898
1897	Marshall C. Lefferts	1898
1898	Edward G. Kennedy	
1898	Bowen Whiting Pierson	

LIBRARY

1887	Beverly Chew	1892
1887	J. Harsen Purdy	1891
1887	Bowen Whiting Pierson	1892
1887	Josiah Blackwell	1890
1889	Edward H. Bierstadt	1892
1890	Marshall C. Lefferts	1892

THE GROLIER CLUB

SPECIAL COMMITTEES

APPOINTED IN 1885, BUT NOT SUBSEQUENTLY CONTINUED

ETCHING

George C. Cooper Howard Mansfield Leroy Milton Yale

BOOKS AND PERIODICALS

Henry C. Bunner Beverly Chew J. Harsen Purdy

WOOD ENGRAVING

Samuel P. Avery Rush C. Hawkins Elbridge Kingsley

LITHOGRAPHY

Edward H. Bierstadt Franklin H. Tinker Louis Prang

MEMORABILIA

Frederick A. Castle Henri Pêne Du Bois Charles C. Tiffany

ORNAMENTAL LETTER-PRESS PRINTING

Walter Gilliss Arthur H. Scribner George J. Coombes

ORIENTAL BOOKS AND PRINTING

Heromich Shugio W. Louis Fraser

XVIII

MEMBERS

IN THE ORDER OF THEIR ELECTION SINCE THE FOUNDING OF THE CLUB

RESIDENT

FROM 1884			TO
Founders		William Loring Andrews	
		Theodore L. De Vinne	
		Alexander W. Drake	
		Albert Gallup*	Dec. '92
		Robert Hoe	
		Brayton Ives	
		Samuel W. Marvin	
		Edward S. Mead	Feb. '91
		Arthur B. Turnure	
Feb. 18	10	Leroy Milton Yale	Jan. '87
"	11	William Matthews*	Apr. '96
"	12	Hamilton Cole*	Oct. '89
"	13	Edward Bement	
"	14	Charles L. Atterbury	
"	15	Walter Gilliss	
"	16	J. Henry Harper	Nov. '96
Mar. 5	17	William W. Appleton	
"	18	Francis Lathrop	Jan. '95
"	19	Bayard Tuckerman	" '94
Mar. 5	20	Cornelius Vanderbilt*	Sep. '99
Mar. 17	21	Howard Mansfield	
"	22	Beverly Chew	
"	23	George E. Dodge	
"	24	Walter Howe*	'90
April 1	25	Alfred M. Hoyt	
April 11	26	George William Douglas†	Jan. '90
"	27	Henry C. Eno	
"	28	Charles B. Foote	
"	29	Heromich Shugio†	Jan. '92
"	30	Walter C. Tuckerman*	Apr. '94
"	31	Samuel P. Avery	
"	32	Charles F. Chandler	
"	33	Marvin R. Vincent	Apr. '86
April 21	34	Arthur Brooks	Jan. '88
"	35	Frederick F. Thompson	Jan. '99
"	36	J. Harsen Purdy	
May 1	37	George Fletcher Babb	May '97

* Died † Transferred to Non-resident

FROM			TO
1884			
May 1	38	William C. Prime	Jan. '98
"	39	Morgan Dix	
May 16	40	Theodore H. Mead	
"	41	Arthur H. Scribner	
"	42	Benjamin S. Walcott*	'90
"	43	W. Lewis Fraser	
"	44	George C. Cooper*	Jan. '95
"	45	Henry C. Howells	Jan. '85
"	46	David M. Turnure	Jan. '88
"	47	Cephas Brainerd	
June 5	48	William Bispham	
"	49	Henry M. Braëm	Dec. '92
June 17	50	James A. Garland	
"	51	Marshall C. Lefferts	
"	52	John Holme Maghee	
"	53	Percy R. Pyne*	Feb. '95
"	54	Morton Melville Gilliss*	Dec. '91
"	55	Frederick Augustus Castle	Jan. '98
"	56	Walter Cook	Jan. '93
Nov 6	57	Henry C. Bunner	Jan. '87
"	58	George J. Coombes	'90
Dec. 4	59	Franklin H. Tinker*	'90
"	60	Bowen Whiting Pierson	
"	61	Edward H. Clarke	
"	62	Henry E. Pellew	Jan. '87
"	63	Edward H. Bierstadt*	Dec. '96
"	64	Frank French	Apr. '88
"	65	Charles E. Carryl	Jan. '91
"	66	Louis C. Tiffany	
1885			
Jan. 9	67	Charles C. Tiffany	Jan. '90
"	68	Henri Pêne Du Bois	May '88
"	69	I. Remsen Lane	
Feb. 23	70	Rush C. Hawkins	
"	71	Joseph W. Drexel*	'88
Mar. 5	72	John H. Hinton	
Mar. 17	73	Ira H. Brainerd†	Jan. '91
April 2	74	Charles E. West	May '87

FROM			TO
1885			
April 2	75	Edward D. Appleton	
"	76	John B. Pine	Dec. '95
April 16	77	William M. Ivins	
May 7	78	John P. Townsend*	Sep. '98
"	79	Robert W. Smith	
May 21	80	Bleecker Van Wagenen	
"	81	Charles F. Chichester	
May 25	82	Richard R. Bowker	
June 4	83	Roswell Smith*	'92
June 29	84	Richard M. Hoe*	'86
"	85	A. Augustus Low	May '89
"	86	Louis K. Johnson	Dec. '89
"	87	James D. Simons	
"	88	Russell Sturgis	
"	89	Hugh Munroe Dewees*	'87
"	90	George C. Allen	Jan. '88
Oct. 15	91	John Henry Purdy	
Nov. 5	92	Henry G. Marquand	
"	93	William H. Coombs	Feb. '99
"	94	Josiah Blackwell	Dec. '93
"	95	Thomas G. Evans	
"	96	Fletcher H. Bangs	
"	97	Edward C. Moore*	'91
Dec. 3	98	William H. S. Wood	
Dec. 5	99	Cyrus J. Lawrence	
"	100	Louis I. Haber	
"	101	David Adee	Feb. '96
Dec. 18	102	Richard Hoe Lawrence	
"	103	Theodore B. De Vinne	
"	104	George Hannah	Apr. '98
"	105	David Wolfe Bruce*	Mar. '95
1886			
Jan. 7	106	James W. Pinchot	
"	107	Frank Sherman Benson	
"	108	Frederick Keppel	
Feb. 4	109	Stephen H. Thayer	Jan. '88
"	110	Elihu Chauncey	
"	111	Thomas Johnson	
"	112	M. Dwight Collier	Jan. '91
"	113	Frederick H. Allen	Dec. '93

* Died † Transferred to Non-resident

FROM			TO
1886			
Feb. 4	114	Edward H. Kendall	Jan. '96
"	115	George C. Travis*	Jan. '96
Mar. 4	116	John K. Bangs	Dec. '91
"	117	George B. de Forest	
"	118	R. Fleming Crooks	
"	119	Robert H. Lamborn*	Jan. '95
Mar. 11	120	Theodore Seligman	
"	121	W. Lanman Bull	
"	122	Charles E. Merrill	Jan. '92
April 6	123	Ehrick K. Rossiter	Jan. '89
"	124	Lucius E. Chittenden	Dec. '93
"	125	D. B. Van Emburgh	
"	126	George A. Plimpton	
"	127	George W. Cram	
May 6	128	William Carey	
"	129	Richard P. Lounsbery	
June 1	130	Edward H. Clark	May '91
"	131	William F. Clark	Jan. '92
"	132	Birdseye Blakeman*	Sep. '94
Oct. 4	133	Henry C. Statzell	
Nov. 4	134	Peter S. Hoe	
"	135	Francis N. Shepard*	'87
Nov. 29	136	George F. Kunz	
"	137	Henry F. Sewall*	Apr. '96
1887			
Jan. 3	138	Henry Marquand	
"	139	Wilhelmus Mynderse	
"	140	William M. Laffan	Dec. '93
"	141	William Whitlock	Jan. '88
"	142	William H. Patten	Feb. '92
"	143	Louis Gibbins	
"	144	Henry Chauncey, Jr.	Jan. '88
"	145	Louis J. Rhead†	Feb. '94
"	146	Edward Tuck	Oct. '97
"	147	Hamilton B. Tompkins	
Jan. 31	148	Louis M. Howland†	June '94
"	149	Frank W. Jackson	
"	150	H. A. Adams	Feb. 90
"	151	Peter Marié	

FROM			TO
1887			
Feb. 14	152	William A. Jenner	Apr. '93
"	153	William E. Caldwell	
"	154	Clarence S. Luce	Jan. '90
"	155	Whitelaw Reid	
Feb. 28	156	Andrew J. Little	Dec. '92
"	157	Prentice Treadwell	Oct. '89
Mar. 11	158	Edward C. Sampson	
May 2	159	William B. Dick	
"	160	Gilbert Jones	Jan. '90
1888			
Jan. 19	161	Russell W. Woodward	May '92
"	162	Isaac Wyman Drummond	
"	163	Robert H. Dodd	
"	164	William B. Ogden	Dec. '92
"	165	Charles M. Baldwin†	Jan. '93
April 3	166	Richard M. Hoe	
"	167	James S. Inglis	
May 1	168	Heber R. Bishop	
Dec. 4	169	Thomas Egleston	Nov. '96
"	170	Abram Alexander Smith	
"	171	Edwin B. Holden	
"	172	Walter Edwards*	Oct. '95
"	173	E. Dwight Church	
"	174	Charles J. Mills	
"	175	Moritz B. Philipp	
"	176	Frank Squier	Jan. '93
Dec. 11	177	Robert N. Bolton	Dec. '97
"	178	J. D. Jerrold Kelley	Nov. '89
"	179	Junius S. Morgan, Jr.	
"	180	Alexander Maitland	Jan. '92
"	181	Samuel P. Avery, Jr.	
"	182	Richard Riker*	Aug. '96
"	183	Herman Wunderlich*	'92
"	184	Frederick D. Tappen	
"	185	Thomas Hillhouse*	July '97
"	186	Alfred J. Taylor	
"	187	Charles T. Barney	
"	188	Theodore K. Gibbs	
"	189	Adolph T. Scholle*	Dec. '94

* Died † Transferred to Non-resident

FROM			TO
1889			
Jan. 8	190	Charles I. Berg	
"	191	Dudley Tenny	
"	192	Henry Cady Sturges	
Feb. 5	193	George T. Stevens	
"	194	Frederick W. Sharon	
"	195	George M. Williamson	
"	196	Frank A. Jayne	Oct. '92
"	197	Paul Leicester Ford	
"	198	Sherman Evarts	Jan. '98
"	199	Charles H. Knight	
"	200	Francis Lynde Stetson	
"	201	Edward D. Adams	
"	202	John La Farge	
"	203	Edwin C. Bolles	Mar. '91
"	204	Stanford White	Jan. '96
"	205	Augustin Daly	Nov. '94
"	206	Albert M. Palmer	Feb. '95
"	207	Joseph E. Brown	
"	208	Horace Porter	May '97
"	209	Alfred E. M. Purdy	Jan. '95
Mar. 5	210	Stanley B. Tyler	Jan. '92
"	211	Charles W. McAlpin	
"	212	Theodore Weston	May '92
"	213	Samuel A. Goldschmidt	
"	214	Henry O. Havemeyer	
"	215	Abram C. Bernheim*	July '95
"	216	Hugh N. Camp*	Sep. '95
"	217	John H. Caswell	
"	218	Henry T. Thomas	Apr. '98
April 2	219	Thomas J. McKee	Jan. '98
May 15	220	F. Norton Goddard	
June 4	221	Walter W. Law	Feb. '99
"	222	Olin D. Gray	Jan. '94
Oct. 1	223	Charles S. Smith	
"	224	William A. White	
"	225	George Rutledge Gibson	
"	226	Daniel F. Appleton	
"	227	James Gaunt	
"	228	William Harris Arnold	
Nov. 18	229	James Osborne Wright	

FROM			TO
1889			
Nov. 18	230	James Burt*	July '92
"	231	Howard Lockwood*	'92
"	232	Isaac Ferris Lockwood	Feb. '97
"	233	Robert Maclay*	July '98
Dec. 3	234	George Wharton Edwards	
"	235	Henry H. Bridgman†	Jan. '97
"	236	Francis H. Leggett	
"	237	Robert Amory Palmer†	Jan. '92
"	238	George P. Rowell	Jan. '97
"	239	Edward W. Sheldon	
1890			
Feb. 4	240	Arthur L. Tuckerman*	May '92
"	241	George P. Castle	
"	242	Washington Wilson	
"	243	William R. Mowe	
"	244	Francis M. Bacon	
Mar. 4	245	Robert W. de Forest	
"	246	William Allen Butler	
Mar. 24	247	John Turner Atterbury	
"	248	James Wilson Clark, Jr.	
"	249	Charles F. Clark	
"	250	James G. Cannon	Apr. '93
May 6	251	William Gilbert Davies	
"	252	Charles F. Cox	Jan. '98
"	253	Arthur H. Cutler	Jan. '94
June 4	254	William Congdon Wood	
"	255	John W. Simpson	
"	256	John S. Kennedy	
Oct. 7	257	Alexander Mackay-Smith†	May '92
Nov. 4	258	Samuel T. Peters	
"	259	J. Hampden Robb	
"	260	William Wheeler Smith	
Dec. 2	261	Alphonse Duprat*	Mar. '97
1891			
Jan. 1	262	Edwin Booth*	June '93
Jan. 6	263	Charles McK. Loeser*	Feb. '96

* Died † Transferred to Non-resident

FROM				TO
1891				
Jan.	6	264	William Martin Johnson†	Jan. '93
"		265	Roland F. Knoedler	
"		266	Leon Marié	Jan. '98
Feb.	3	267	Frederick K. Trowbridge	
"		268	Robertson Trowbridge	
"		269	Edwin D. Trowbridge	
"		270	Edmund C. Stanton	Nov. '92
"		271	O. M. Dunham	Apr. '94
"		272	John Visscher Wheeler	
"		273	Clarence E. Bacon	
"		274	Richard Butler	
"		275	Frank A. Jayne	Oct. '92
"		276	Frederick Sturges	
Mar.	5	277	Frederic H. Betts	
"		278	William Kurtz	June '95
April	7	279	John K. Page	
"		280	Henry H. Vail	
"		281	Henry W. Poor	
"		282	Edward G. Kennedy	
"		283	Walter Tonnelé	
May	5	284	H. Oliver Northcote	July '92
June	2	285	Louis Evan Shipman†	Oct. '93
Oct.	6	286	Henry McCloskey*	'92
"		287	George H. Hazen	
"		288	John W. Aitkin	
"		289	Henry T. Cox*	Jan. '99
Nov.	3	290	David Hoopes Shipman*	Sep. '94
"		291	William G. De Witt	
"		292	Theodore Marburg†	Oct. '92
Dec.	1	293	Henry S. Marlor	
"		294	William F. Havemeyer	
1892				
Jan.	1	295	Everett E. Lord	Apr. '95
Jan.	5	296	Spencer Trask	Jan. '95
"		297	Samuel Verplanck Hoffman	
"		298	Walter S. Carter	
"		299	Henry H. Benedict†	June '94
"		300	Eliot Norton	

FROM				TO
1892				
Feb.	2	301	Jules Oehm	Dec. '93
April	5	302	Francis Wilson	
"		303	Adrian H. Joline	
May	3	304	David Williams	
June	7	305	John F. Carr†	Jan. '94
"		306	William C. Delanoy	
"		307	Thomas T. Gaunt	
Oct.	4	308	William Tod Helmuth	
"		309	Joseph H. Parsons	Feb. '98
"		310	Cyrus C. Miller	
1893				
Jan.	3	311	John Howard Uhl	
"		312	William A. Read	
"		313	George L. Nichols	
"		314	William Morris Franklin	
"		315	Julius Bien, Jr.	
"		316	Joseph R. Bien	
Feb.	3	317	David Bennet King	Jan. '96
"		318	John Howard Taylor	
"		319	Leroy B. Haff*	Sep. '93
April	4	320	Gerald L. Hoyt	Oct. '93
"		321	Haley Fiske	
"		322	William Webster Ellsworth	
June	12	323	Frank L. Babbott	
Oct.	3	324	Frank E. Hopkins	Apr. '99
"		325	Christian A. Herter	
"		326	Charles C. Kalbfleisch	
1894				
Jan.	2	327	Archer M. Huntington	
"		328	Charles W. Ogden*	June '95
"		329	Frederick Wendell Jackson	
"		330	William Henry Arnoux	Apr. '95
"		331	M. Taylor Pyne	
"		332	Robert Jaffray, Jr.	
Feb.	6	333	Thomas Powell Fowler	
"		334	William Bayard Cutting	
"		335	John Frelinghuysen Talmage, Jr.	
"		336	George W. Vanderbilt	

* Died † Transferred to Non-resident

FROM				TO
1894				
Mar.	6	337	William Martin Johnson	Apr. '95
April	3	338	Charles T. Cook	
May	1	339	Howard C. Smith	Nov. '97
June	12	340	Robert W. Brown	
"		341	John S. Tilney	
Oct.	2	342	George T. Bliss	
"		343	Henry T. Scudder	
Nov.	6	344	H. Walter Webb	
1895				
Jan.	8	345	Joseph Blackley Hoyt	
"		346	George P. Brett	
"		347	Henry L. Sprague	Oct. '96
Feb.	5	348	Henry L. Thornell	
"		349	John Hall Watson, Jr.	Apr. '99
"		350	James H. Percival*	Sep. '95
"		351	Charles Whitney Carpenter	
"		352	Louis J. Rhead	
"		353	George W. Wickersham	
"		354	James Hale Bates	
"		355	H. Blanchard Dominick	
Feb.	5	356	James Tewkesbury Law	
"		357	Edward Russell Thomas	Mar. '99
June	4	358	W. Seward Webb	Feb. '99
"		359	Charles M. Baldwin	
Oct.	8	360	Allan C. Bakewell	
"		361	J. Nevett Steele	
Nov.	5	362	Louis Evan Shipman	Apr. '96
Dec.	3	363	Charles F. Ostrander	
"		364	Tracy Dows	
"		365	Bird S. Coler	
"		366	Edward E. Bartlett	
1896				
Feb.	4	367	Edwin W. Coggeshall	
"		368	Henry J. Hardenbergh	
March	3	369	L. Bayard Smith	
May	5	370	Charles A. Munn	
"		371	L. Boyd Benton	

FROM				TO
1896				
May	5	372	Dudley Olcott	
Oct.	6	373	Julius Adenaw	
"		374	James Tolman Pyle	
Nov.	4	375	Cortlandt Field Bishop	
1897				
Jan.	5	376	Abraham Goldsmith	
"		377	J. Pierpont Morgan	
"		378	Albert J. Morgan	
"		379	Alvin W. Krech	
Feb.	2	380	J. Woodward Haven	
Mar.	2	381	Henry H. Benedict	
May	4	382	Harold Van Buren Magonigle	Jan. '99
"		383	Thomas B. Bisset	
Oct.	5	384	John A. Chambers	
"		385	Henry Hollister Pease	
Nov.	3	386	Charles A. Kip	
Dec.	7	387	H. C. Folger, Jr.	
1898				
Jan.	4	388	Frederick S. Sellew	
"		389	James H. Hyde	
"		390	Pierre Lorillard, Jr.	
Jan.	4	391	Franklin B. Lord	
"		392	William H. Bliss	
Feb.	1	393	John M. Dodd, Jr.	
"		394	Edward H. Dodd	
April	5	395	John L. Cadwalader	
"		396	Charles T. Harbeck	
Oct.	4	397	M. Dwight Collier	
"		398	William Y. Marsh	
1899				
Jan.	3	399	John Elliot Cowdin	
"		400	Henry F. Taylor	
Feb.	7	401	Arnold Wood	
Mar.	7	402	Ira H. Brainerd	
"		403	Frederic Robert Halsey	
"		404	Don C. Seitz	
"		405	Egerton L. Winthrop	
May	2	406	William R. Powell	

* Died † Transferred to Non-resident

NON-RESIDENT

FROM			TO
1884			
Mar. 17	1	George H. Mifflin	Dec. '93
"	2	Louis Prang	Jan. '88
"	3	Elbridge Kingsley	Jan. '91
April 1	4	Lemuel W. Bangs	
April 11	5	Joseph Pennell	
"	6	Alexander C. McClurg	
May 1	7	George W. Childs*	Feb. '94
June 17	8	Carl Edelheim*	Sep. '99
"	9	W. Irving Way	
"	10	George A. Armour	
Oct. 27	11	Howard Pyle	Jan. '95
Nov. 6	12	William A. Courtenay	Jan. '91
Dec. 4	13	Joseph B. Stearns	May '88
"	14	Elisha L. Palmer	
1885			
April 2	15	John Nicholas Brown	
"	16	Nathaniel C. Moak*	Sep. '92
"	17	Charles E. S. Wood	
1885			
April 2	18	Harold Brown	
June 29	19	Charles Leland Harrison	Feb. '93
"	20	Theodore Irwin	
"	21	Edwin Booth†	Jan. '91
Oct. 15	22	Frank L. James*	'90
Dec. 3	23	Henry S. Marlor†	Dec. '91
Dec. 5	24	John V. L. Pruyn	Feb. '90
1886			
Feb. 4	25	Howard M. Smith	Apr. '99
Mar. 4	26	Horace Howard Furniss	Dec. '92
"	27	Faris C. Pitt	Jan. '95
Mar. 11	28	Samuel H. Kauffmann	
April 6	29	E. W. Blatchford	
June 1	30	Henry Failing*	Nov. '98
Oct. 4	31	Benjamin F. Cable	
"	32	Hiram Corson	'87
"	33	Edward L. Gaul*	Apr. '94
Nov. 4	34	Clarence S. Bement	Nov. '94

* Died † Transferred to Resident

FROM			TO
1887			
Jan.	3	35 Robert S. Williams*	Aug. '99
Feb.	14	36 Dean Sage	
Mar.	11	37 John Caldwell	
April	4	38 Daniel B. Fearing	
May	2	39 David B. Flint	
Oct.	3	40 George Alfred Stringer	
"		41 John Boyd Thacher	
"		42 John P. Woodbury	
Oct.	31	43 Henry H. Vail†	Apr. '91
1888			
Jan.	19	44 George H. Boughton	
"		45 Joshua H. Hutchinson*	'91
"		46 Lawrence Barrett*	'91
Feb.	6	47 Samuel Bancroft, Jr.	
April	3	48 Andrew F. Derr	
May	1	49 Andrew White Tuer	Jan. '92
June	5	50 Charles R. Hildeburn	Jan. '97
"		51 Walter Learned	
Dec.	4	52 Allan Marquand	
"		53 The Earl of Scarborough	Feb. '98
"		54 George Wyndham	Dec. '93
Dec.	11	55 George Bullock	
1889			
Jan.	8	56 Charles Hare Hutchinson	
Feb.	5	57 Amor L. Hollingsworth	
"		58 Casimir Constable	
"		59 Benjamin F. Thurston*	'90
April	2	60 John W. Root*	'90
"		61 F. Holland Day	May '93
Nov.	18	62 John K. Page†	Apr. '91
"		63 James W. Ellsworth	
"		64 James R. Osgood	Dec. '92
Dec.	3	65 Charles L. Freer	
1890			
Jan.	1	66 George William Douglas	
Feb.	4	67 Edwin H. Abbot	
"		68 Edward C. Gale	
"		69 Louis H. Bristol	
Mar.	4	70 Henry S. Rowe	

FROM			TO
1890			
Mar.	24	71 William Lyon Bennett	Jan. '96
"		72 Irving Browne	Jan. '99
April	1	73 Joseph C. Willetts	Jan. '94
"		74 Gilbert I. Ellis	
"		75 George S. Fraser*	Oct. '96
May	6	76 William G. White	
Nov.	4	77 A. Edward Newton	
Dec.	2	78 W. D. Porter	Jan. '90
1891			
Jan.	1	79 Ira H. Brainerd†	Mar. '99
Jan.	6	80 William D. Ellwanger	
Feb.	3	81 Everett E. Lord†	Jan. '92
Mar.	5	82 Frederick P. Fish	
May	5	83 E. Horry Frost*	Sep. '97
"		84 Burdett Mason	
June	2	85 Frederick Wells Williams	
Oct.	6	86 Harold Van Buren Magonigle†	May '97
"		87 William H. Sanford	Apr. '96
Nov.	3	88 Alfred Cock	May '94
"		89 Albert H. Smyth	May '93
"		90 Loren G. DuBois	
1892			
Jan.	1	91 Heromich Shugio	
"		92 Robert Amory Palmer	Apr. '96
Jan.	5	93 Wheelock Rider	Jan. '96
"		94 Charles B. Rogers	Jan. '98
"		95 Dudley M. Irwin	
"		96 Ralph Adams Cram	Oct. '98
"		97 Frederick W. French	
Feb.	2	98 Thomas F. Withrow*	Feb. '93
"		99 Wroth P. C. Lethbridge	
"		100 Charles Henry Hart	Jan. '96
"		101 E. Ray Thompson*	Aug. '99
"		102 Robert B. Adam	
April	5	103 Charles E. Ladd	
May	3	104 Alexander Mackay-Smith	Dec. '92

* Died † Transferred to Resident

FROM			TO
1892			
June 7	105	Edgar G. Miller	
"	106	Frederick MacMillan	
Oct. 4	107	Theodore Marburgh	
"	108	Austin Huntington*	Nov. '93
"	109	William W. Bosworth	Apr. '95
"	110	Francis S. Peabody	
Dec. 6	111	William M. Ladd	
1893			
Jan. 1	112	Charles M. Baldwin†	June '95
"	113	William Martin Johnson†	Mar. '94
Jan. 3	114	John H. Osborne	
"	115	George A. Macbeth	
"	116	Joseph W. Zaehnsdort	
"	117	W. T. Walters*	Nov. '94
"	118	Louis Prang	
Feb. 3	119	Alexander P. Watt	
Mar. 9	120	Douglas H. Thomas	Jan. '96
"	121	Daniel C. Gilman	
"	122	Fisher Howe, Jr.	
April 4	123	William Beer	
May 2	124	Charles O. Belden	
"	125	H. S. Ashbee	
"	126	Edward E. Ayer	Nov. '96
June 12	127	Daniel Berkeley Updike	Feb. '98
"	128	John H. Wrenn	
"	129	Harley T. Proctor	May '97
Oct. 3	130	Louis Evan Shipman†	Nov. '95
"	131	George S. Payson	
"	132	Tracy Dows†	Jan. '96
Dec. 5	133	Theodore L. Cole	
"	134	John Foster Carr	
1894			
Jan. 2	135	Charles Dexter Allen	
Feb. 6	136	Louis J. Rhead†	Feb. '95
"	137	Clarence B. Crouse	Apr. '99
"	138	Robert Hale Ives Goddard	
April 3	139	Charles R. Wilson	
May 1	140	John I. Perkins	
June 12	141	Henry H. Benedict†	Mar. '97
"	142	Louis M. Howland	
"	143	Herman H. Westinghouse	
Nov. 6	144	George Merryweather	
Dec. 4	145	John W. Garrett	
1895			
Jan. 8	146	W. Leroy Mead	
"	147	Harvey Ellis	May '97
Feb. 5	148	Samuel Clifford Payson	
"	149	T. Guilford Smith	
"	150	Chauncey L. Williams	Feb. '98
"	151	Harry Walters	
"	152	John Stockton-Hough	
April 2	153	George Higginson, Jr.	
"	154	Arthur Jeffrey Parsons	
May 7	155	Charles H. Taylor, Jr.	
June 4	156	L. H. Chubbuck	
"	157	Charles E. Clark	
"	158	R. R. Donnelley*	Apr. '99
Oct. 8	159	Henry Hudson Eddy	
"	160	George H. Taylor	June '97
Nov. 5	161	Thomas E. Donnelley	
Dec. 3	162	Thomas B. Mosher	
1896			
Jan. 7	163	Edwin T. Evans	
"	164	William H. Gratwick, Jr.	
Feb. 4	165	Walter F. Burrell	
Mar. 3	166	C. William Bergner	
"	167	J. W. Phinney	
"	168	Horatio W. Garrett*	Oct. '96
April 7	169	George Langford Hamilton	
May 5	170	Ezra Henry Baker	
"	171	W. M. Bullivant	
"	172	Gardiner Green Hubbard*	Dec. '97
"	173	J. M. Thompson	
June 2	174	Henry A. Sherwin	

* Died † Transferred to Resident

FROM				TO
1896				
Oct.	6	175	John C. Hately	
Nov.	4	176	Herbert H. White	
1897				
Jan.	5	177	Henry H. Bridgman	
"		178	Alphonso T. Clearwater	
May	4	179	William Porcher Miles*	May '99
"		180	B. F. Stevens	
Oct.	5	181	John S. Wood	
"	5	182	Harry G. Selfridge	
Dec.	7	183	C. H. St. John Hornby	
1898				
Jan.	4	184	William Vail Kellen	
Jan.	4	185	Zachary T. Hollingsworth	
Feb.	1	186	W. F. Hopson	
"		187	William G. Shillaber	
"		188	Frank O. Briggs	
"		189	Sumner Hollingsworth*	June '99
Oct.	4	190	Francis G. Wood	
Dec.	6	191	Charles Jerome Reed	
1899				
Jan.	3	192	Edwin Davis French	
Mar.	7	193	Phelps Montgomery	
April	4	194	John C. Williams	

HONORARY

	FROM				TO
1890	Feb.	19	1	Andrew F. West	
1892	Feb.	2	2	George William Curtis*	Aug. '92
1896	Jan.	7	3	Charles Eliot Norton	

HONORARY FOREIGN CORRESPONDING

	FROM				TO
1897	Nov.	3	1	Venancio Deslandes, Lisbon	
1898	Jan.	4	2	George A. Lucas, Paris	

* Died † Transferred to Resident

XIX

CURATORS

AND THEIR TERMS OF SERVICE

FROM		TO
1884	Hector Alliot	1890
1890	Henry C. Manning	1893
1893	Joseph L. Morton	

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È UNA MINUZIA
THE GILLISS PRESS

THE GROLIER CLUB
1884
NEW YORK